THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE

Vol II

SANSKRIT POETESSES

PART A

(Select Verses)

With a Supplement on Prakrit Poetesses

EDITED WITH CRITICAL NOTES, ETC.

BY

JATINDRA BIMAL CHAUDHURI, PH.D (LONDON),

Professor of Sanskrit City College Calcutta and Lecturer, University of Calcutta, formerly Lecturer at the School of Oriental and African Studies, University of London

ENGLISH INTRODUCTION AND TRANSLATION

BY

ROMA CHAUDHURI, M.A., D PHIL (OXON),

Professor, Lady Brabourne College, Calcutta and Lecturer, University of Calcutta

Second Edition

FOREWORD BY

DR. L. D BARNETT, C.B., M.A., D LITT, F.B.A.

formerly Keeper, Oriental Section British Museum, and Lecturer, School of Oriental and African Studies, London.

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FOREWORD

It is significant that two of the most gifted peoples of antiquity conceived the spirit of poetry as embodied in woman's form. To the Muses of Hellenic myth the Hindus have created a parallel in the figure of Sarasvati, both East and West recognising that the temperament of woman is more sensitive than that of man to the indefinable and elusive emotions of poetic inspiration.

सरसकविप्रतिभा किं श्रेष्ठं रूपमुद्वहेत् ।
इति स्त्रीमूर्तिमापन्ना ब्रह्मास्राक्षीत् सरस्वतीम् ॥

Historical experience justified this primitive imagination by producing in Greece Sappho, perhaps the greatest of all singers of lyric passion, Myrtis, who dared to enter the lists against the mighty Pindar, Erinna, and others, while India records a long series of gifted poetesses who have handled many themes. The present work of Professor Chaudhuri gives us all that Time has spared of the verses written by women in Sanskrit and Prakrit, and for this service we must be deeply grateful to him When we range further afield and survey the contributions of women to the literatures of the Dravidian languages and the medieval and modern vernaculars we shall see the vista greatly widening. To mention only two outstanding figures in Tamil poetry, we have Avvaiyār (a name that seems to cover several personalities) and Āndāl, the Sappho

PREFACE TO THE FIRST EDITION

The object of this volume is to bring to light, for the first time, the poetic genius of the Sanskrit poetesses, ancient and mediaeval. The materials have been collected mostly from unpublished manuscripts[1] In the supplement, several Prakrit poetesses have also been dealt with

The work is divided into three parts The first part contains an Introduction in English giving informations about the personal histories, dates works and trends of thought of the poetesses In the second part are given some select verses of the Sanskrit and Prakrit poetesses, with annotations and references The English translation of the verses is given in the third part, followed by ten appendices In the Bibliography (Appendix IX), main entries will be found under the titles concerned

Thanks are due to the following for kindly lending, or otherwise giving us every facility for consulting their manuscripts —

1 The Librarian, India Office Library, London 2 The General Secretary, Royal Asiatic Society of Bengal, Calcutta 3 The Secretary, Bombay Branch of the Royal Asiatic Society 4 The Secretary, Bhandarkar Oriental Research Institute, Poona 5 The Secretary, Sarasvati Mahal MSS Library, Tanjore 6 The

1 See Bibliography under Kosa kāvyas pp 163-161 and under Manuscripts (p 16).

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Thanks are also due to the eminent Oriental scholar Dr L. D Barnett, C B F B A M A D Litt for kindly writing a Foreword to this volume

CITY COLLEGE
CALCUTTA
August 1939

J B C

PREFACE TO THE SECOND EDITION

It is gratifying that a second edition of this volume has been called for and that the series has roused a keen interest in India and abroad

In this edition the book has been thoroughly revised and some additions and alterations made The translation has been made more literal

As a large number of MSS has been used from each of which only a few verses —in some cases even one or two—have been culled detailed critical accounts of these have not been considered necessary Brief descriptions however will be found in the Bibliography

UNIVERSITY OF
CALCUTTA
1941

J B C

PART I

INTRODUCTION

CONTENTS

SUPPLEMENT

PART II
TEXT

SUPPLEMENT

PART III

TRANSLATION

APPENDICES

INTRODUCTION

This volume is intended to serve as an anthology of select Sanskrit verses of as many as 33 poetesses The verses numbering 140 are culled from different Sanskrit anthologies, collections of stotras and treatises on rhetoric

The verses put together for the first time in the present work, are specimens of Sanskrit poems that Indian women were capable of producing However, as in the cases of the Vedic hymns of the female Ṛsis and the gathas of the Buddhist Theris a doubt may be raised here as to whether or not these verses were the actual compositions of the poetesses This kind of doubt is due either to an inherent prejudice in men against the capacity of the opposite sex for the production of anything of literary or cultural value, or to our ignorance of the actual state of things which prevailed in this country in the past, or even due to our desire not to allow women to appear as competitors in the literary or intellectual field

In order to remove any such doubt as to the possibility of genuine poetical and literary contributions by women in India, it may here suffice to refer the reader to the following five authorities of different ages —

1 The Bṛhadāraṇyaka Upaniṣad which prescribes a special ritual by which a married couple

might have a learned and long lived daughter born to them[1]

2 The Buddha s famous pronouncement that some women were superior to some men morally and intellectually [2]

3 Vatsyayana s Kama sutra which speaks of the intelligence and Sastric knowledge of courtesans princesses and daughters of ministers[3] and provides for the training of girls in the art of poetry among other things[4]

4 The Lalita vistara in which Prince Siddartha mentions the capacity for the composition of verses as one of the accomplishments of the bride worthy of his hand [5]

1 BrhUpan vi 4 17 "अथ य इच्छेद्दुहिता मे पण्डिता जायेत सवमायुरियादिति " etc

2 SamyuttaN I p 86
इत्थीपि हि एकची या सेय्यो पोसा, जनाधिप ।
मेधावती सीलावती ।"

3 KamaS 1 3 12 "सन्त्यपि खलु शास्त्र प्रहत-बुद्धयो गणिका राज पुत्र्यो महामात्य दुहितरश्च ।' Cp Majjhima nikaya III p 206 "इध पन, माणव, एकचो इत्थि वा पुरिसो वा समण वा ब्राह्मण वा उपसकमित्वा परिपुच्छिता होति मो तेन कम्मेन महापञ्ञो होति ।'

4 See KamaS list of 64 arts 3 14 pp 85 86 of Mahesa Pala s ed

5 LalVis Chap 12 p 158
'मा गाथ लेख लिखिते गुण अर्थ युक्ता
या कन्य इदृश भवेन्मम ता वरेथा ।

5 The Kavya mimamsa in which the celebrated poet, dramatist and rhetorician Rajasekhara records the following significant observation —

"Like men, women, too, can be poets Genius inheres in self, irrespective of sex differences between men and women It is heard as well seen that princesses, daughters of ministers, courtesans and concubines are possessed of extensive knowledge of the Sastras and poetic genius"[1]

Rajasekhara practically reiterates the verdict in Vatsyayana's Kama sutra

Before dealing with the sentiments and general trend of thought in these verses, it may be convenient *to introduce the reader to their authors* individually, in the alphabetical order of their names, with such details regarding their personal history and their compositions as may be supplied

1 ANONYMOUS

The Subhasita haravali, composed not later than the 17th Century A D , contains a stanza from the pen of an unknown poetess The date of the above anthology may be taken to indicate only the lower limit of the date of the poetess herself The stanza has for its theme only a love message poetically expressed All that we have in it is but a simple and spontaneous outburst of a distressed heart

1 KM , 53 पुरुषवद्योषितोऽपि कवीभवेयुः । संस्कारो ह्यात्मनि समवैति, न स्त्रैणं पौरुषं वा विभागमपेक्षते । श्रूयते दृश्यते च राजपुत्र्यो महामात्रदुहितरो गणिका कौतुकिभार्याश्च
ड ।

2 *BHAVADEVI*

She is also called Bhāvakadevi or Bhavakadevi Of the three verses of Bhāvadevi, contained in the present work, two are reproduced from the Kavindra-vacana-samuccaya and one from the Sad-ukti-karnāmrta There is no other means of determining her date, even the date *ad quen*, than the probable date of the compilation of the two anthologies in which the verses are quoted and preserved, the Kavindra-vacana-samuccaya compiled in the 11th Century A D , and Sad-ukti-karnamrta not earlier than the 13th Century A. D

One of the verses of the Kavindra-vacana-samuccaya[1] offers rather a delicate description of the bust of a young woman with the employment of pun as a figure of speech

Of the other two verses in these anthologies, one[2] vividly portrays the gradual separation between the couple and the other draws a picture of how a reunion was brought about between them The piteous description how the separation came about and her agonies knew no bounds is typically feminine The gradations of the husband's behaviour towards the wife are well demarcated —

First, no brooking of difference whatsoever, in body or soul, second, slackening on the part of the husband while her love for him was being intensified all the more, third, the degradation of their union in wedlock to a mere common relation between an all-powerful lord, on the one hand, and an all submissive

1 V 177, p 54 2 KVS, v 359, p 110

but despairing wife, on the other She, nevertheless, maintains her traditional virtue of forbearance and magnanimity in not blaming her husband even for that

The other verse[1] alters the picture and vividly depicts how the happy change came about in the sinning heart of the husband as though by a magic brought by the tested virtue of the wife

The husband falls at the feet of the wife and begs her forgiveness The wife, still indignant and unreconciled at heart, pretends indifference and forgiveness So she piously points out to her husband that he need not degrade himself so, for he is, after all, a man, free to do what he likes, but she herself, a woman, ought not to have lived when deserted in such a way by her husband So, it is she who ought to plead for forgiveness, and not he

As a woman, the poetess displays a keen psycho logical insight into the nature of women always ready to forgive and forget the misdeeds of their loved ones, yet giving way to temporary indignation or mana which is but the other side of love

Sweetness and simplicity are the two pre domina ting features of her style She expresses herself charmingly in short and simple sentences, avoiding long, unfamiliar and compound words as well as complicated metaphors and other heavy rhetorical devices, often indulged at by poets and authors at the expense of their meaning and style This freedom

1 -Ub 2 4' 1, p 100

from too many embellishments enhances the beauty of her verses all the more

That she was fairly well skilled in the art of rhetoric too is, however, clearly manifest from the few figures of speech she uses For example, in the first verse are found the figures of speech called śliṣṭa-samāsokti and atiśayokti, and in the third arthāntara-nyāsa and ākṣepa (vidhy-ābhāsa)

Bhāvadevi, thus, proves herself a poetess of singular merit

3 *CANDALAVIDYA*

She was a contemporary of Kālidāsa, i e flourished about the 4th century A D Nothing more is known about her She seems to be a Court poetess of the celebrated King Vikramaditya, and to be much favoured by him, as evident from the fact that he allowed her name to be coupled with him as the joint author of the same poem

The above verse is found in the anthology Sad ukti-karnāmrta, under the joint authorship of Candālavidyā, Vikramāditya and Kālidāsa It is a beautiful pen-picture of a moon-lit night, with the silvery moon bathing the worn out world in milk, as it were, and quenching the thirst of the withered kumuda-flower

As the name of Kālidāsa is associated with this verse, it is difficult to decide the poetess' own merit in composing it. It is indeed a high class poetical composition, but how much of it is the work of the

celebrated poet and how much of the other two is open to question However, the very fact that Candalavidya was thought fit to be cited as a joint author with Kalidasa seems to imply that she was at least a renowned poetess of that time

4 CANDRAKANTA BHIKṢUNI

The epithet Bhiksuni attached to her name is enough to suggest that she was a Buddhist sister, probably of Nepal We know, however, nothing about her beyond the fact that a Sanskrit stotra on Avalokitesvara was her composition The stotra is an astaka, composed as it is of eight stanzas only In it she describes the physical and mental characteristics of Avalokitesvara —the beauty of his body and the sublimity of his soul He has the pure serene beauty of the moon and lustrous loveliness of the lotus His face is like the moon his eyes like the lotus, his hands and feet are crimson like lotus petals his gait is graceful like that of a swan He, the Victor, is an ocean of knowledge, the offerer of boons, the remover of calamities, the teacher guide and redeemer of mankind

The stotra is undoubtedly an outcome of her inner devotion and pious heart and the object of praise is the iconic form of Bodhisattva Avalokitesvara, a Mahayana deity The octad is composed in the totaka metre throughout Her choice of words is not happy in all places nor is her art of versification perfect The physical features of the Bodhisattva are intermingled at random with his *spiritual*

characteristics, and even the description of the physical traits does not follow any well ordered system The diction too is not always very lucid, nor does it yield a sensible meaning in all places The stotra stands, nevertheless, as a rare example of simple homage of a devoted female heart, characterised by spontaneity of expression and sincerity of tone

In the alphabetical index of printed books and manuscripts published by the Asiatic Society of Bengal, two stotras are catalogued, one under the name of Candrakanta Bhiksuni[1] and the other under Candrika[2] The stotras are found on examination to be identical, which fact alone proves the identity of the two names All doubt about the identity of the two names, Candrakantā and Candrika, may be set at rest, but the fact is that in one MS the name is spelt as Candrakanta and in the other as Candrikanta and not as Candrika Candrikanta is obviously a wrong spelling of Candrakanta

5 *CINNAMMA*

She, as her name implies, is a South Indian poetess Her stanza, composed in the Sardula vikri dita metre, is found quoted in the Sarasvatī kantha bharana of Bhojadeva who flourished not later than the 10th Century A D The same is preserved also in the Sarngadhara paddhati[3].

1 See pp 244 and 256 of the Alphabetical index

2 See pp 243 and 257, op cit

The MSS are RASB, Hodgson collection nos B 30 and B 69

3 Tanjore Sarasvati Mahal Sanskrit MSS Library MS

The stanza, so far as its theme goes, is an eulogy of Siva, betraying her own religious faith The deity is represented in his aggressive spirit and overbearing attitude The deity in his Mahabhairava attitude overpowers five incarnations of Visnu, the rival god

Cinnamma seems to be rather fond of long compounds and bombastic style But her poem undoubtedly *bespeaks of her knowledge of the Smrtis* and the Puranas

6 GANDHADIPIKA

Her verse, composed in the Arya metre, has been reproduced from the Sarngadhara paddhati in which it is found quoted There is no earlier work in which it may be traced

The stanza is probably intended to be useful to the housewives as it describes in some detail the process of perfuming clothes and rooms A poem dealing with such a theme can hardly have anything which is striking either in thought or in expression or in metre It is technical and matter of fact and that is all

7 GAURI

As many as eighteen verses of Gauri are included in the present work The lower limit of her date may be fixed as the seventeenth century A D as she is found quoted in works that cannot be dated later than that period She is quoted, for instance twice

in the Sukti-sundara[1], a work by Sundaradeva, who cites also a verse, composed in praise of Shah Jehan[2]. Sundaradeva also quotes Venidatta[3], author of Padya-veni Venidatta is also known as the author of the Pañca-tattva-prakāsikā, written in 1644 A D[4] Venīdatta, too, has quoted Gaurī in his Padya-veni[5]. It is, however, certain that the date of Sundaradeva cannot be later than 1710 A D which is the date of the manuscript of his work, prepared by Daivajña Dāmodara Maudgali.[6]

She comes out in her poems as a versatile writer on such subjects as Śiva, Kalpa-vrksa, King, Woman and Nature,—subjects devotional, mythological, political, erotic and lyrical Under the head political come such subjects as the King, the majesty of the King, the King's enemy, the King's weapon bhuśandi, the King's warfare and the wife of the King's enemy. Under the head erotic her themes are a woman, a woman after bath, different features of a beautiful

1 MS, Bhau Daji's collection, No 1237, Bombay branch of the Royal Asiatic Society

iii 5, प्रध्रस्यच्छ्रुति मस्तर., etc

xii 2, नो चापास्तनं, etc

2 Date of accession 1628 A D

3 iv 32, यद्वीडानि च मौक्तिकानि करिणा, etc

iv. 33, नो म्लानिं भजते दिने न च, etc

4 See Notices by Rajendra Lal Mitra, MS no 1436

5 See the text under Gauri, p 8 f

6 शाके दंताग-भू-तुल्ये [१६३२] विक्रन्यन्दे मधौ गुरौ।
कृष्ण पक्षे चतुर्थ्यांख्यालिखद्दामोदरः सुधी॥

woman eye brows, eyes, side glance, lips, feet and nails on the toes The morning breeze and the summer-day are the two themes of her lyrical poems

In her poem on Siva, Gauri invokes the blessings not of Siva the terrific deity, the Destroyer of the universe, but of Siva, the auspicious, the Preserver In it, Siva is pictured in a happy, serene and amorous mood, fondly embraced by his beautiful consort Parvati, and well disposed towards mankind (v 1 of Gauri, p 8)

She proceeds next to eulogise the King as patron, devoting no less than six stanzas to portraying his power and majesty The King is first represented as the preserver and upholder of righteousness on earth Religion and morality have lost their sway, the Vedas have become obsolete, the Smrtis corrupt the Brahmanas powerless Now it is for the King alone to revive and rejuvenate the kingdom of God on earth (v 2)

The King is then described as the destroyer of evil, as the conqueror of his enemies, whose ill repute —as black as the river Yamuna, as the spots of the moon, as a ferocious animal, as the coil of a snake as the neck of Nilakantha, as a moss as the cuckoo, and as the dark cloud—has spread far and wide She uses all these imageries only to bring out the magnitude of the evils the King has to overcome, and the enormity of the task enhances, after all the greatness of the King himself (v 3)

The two stanzas on the weapon bhu spli, too go to illustrate the supreme might of the King

This terrible weapon is a destroyer like the great goddess Kali or poisonous like the deadly venomous snake on the arm of Siva but to the King it is a mere adornment, to be handled at will (v 4 5)

The stanza on war serves the same purpose The war lasts for a very short time indeed The King has to make no effort whatsoever yet the whole host of his mighty enemies is immediately brought to subjugation (v 6)

In the last stanza of this series the piteous condition of the wife of the vanquished enemy is vividly portrayed The proud and beautiful lady glowing with anger is nevertheless compelled to seek shelter in hills quite unfit for affording real security to her never turning back to the conqueror for mercy (v 7)

Now Gauri turns her attention to a more familiar subject viz beauty of the fair sex and devotes eight stanzas to this topic The fair damsel[1] is first of all described as created by Brahma Himself as the better half of man (v 8)

A lady just coming out of water after bath surpasses even Rati in beauty While she shines forth with her own splendour she is taken by all to be the water goddess herself (v 9)

The beauty of the various features of a lady too is described with considerable ingenuity First

1 The word Gauri here may mean (1) a fair damsel or (2) the goddess Uma or (3) again the poetess herself it being a frequent habit with Indian writers to extol them selves Cp Vijja

her eye-brows are depicted as a pair of beautiful dark umbrellas, presented with pleasure by the creator to the eyes Her eyes put to shame the cakora and khañjana birds, the fish and the deer, even surpassing the eyes of all of them in beauty. The Creator provided the eyes with beautiful umbrella-like eye-brows as emblems of sovereignty (v 10)

In the next stanza, the eyes themselves of the lady are described Here the face is described as the lake of love, the repository of the nectar of beauty, while the eyes are compared to a pair of safari fish floating about happily and conducing to amorous sentiments(v 11)

Her amorous side glances act like a snake-bite that immediately benumbs even the gods, not to speak of men(v. 12)

Her lips are constituted of the very essence of ambrosia and coral Just as ambrosia reawakens a snake-bitten man, so they, in a moment, revive and cheer up the love-lorn heart(v 13)

Her saffron-red feet are the most perfect creations of the Creator who created corals and red-lotuses, but never got complete satisfaction until he came to create those lovely feet (v 14)

Similarly her red finger-nails are described as the five petals of the blossom of love (v. 15)

Thus the eye-brows are compared to a pair of umbrellas, the eyes to a pair of fish, the face to a lake the amorous glance to a snake-bite, the lips to the life giving ambrosia, the feet to the best of all red objects, and the nails on the toes to petals

All these metaphors are very appropriate and charming and display equally the great gift of imagination and of expression with which the poetess Gauri was fully endowed

Her stanzas on Nature are similarly tinged with a marvellous poetic and imaginative talent The similes used by her are novel at the same time charming and true to the point

In one of her verses she depicts the cool morning breeze as an ardent lover repeatedly embracing its lady love —the flowery and sweet scented golden creeper (v 16)

In the other the hot summer day following upon the cool and amorous days of the spring is described as the cause of torture for the lover who is separated from his beloved as a thunderbolt scorching the tender creepers and trees of the spring as the doomsday of the fair ladies in love (v 17)

Gauri represents the tree of all desires (kalpa vrksa) as the best of all heavenly trees yielding objects of desire at all times (v 18)

Thus Gauri shows an originality of conception with the versatility of her poetic genius Rhetorically metrically and rhythmically she is perfect and stands unsurpassed An easy grace is a marked quality of her poetic diction Her stanzas are free from artificial forced and pedantic expressions Alliterations contribute to the sweetness of the rhythm The similes and metaphors are used with propriety skill and effect She has acquitted herself admirably of all amorous suggestions in offering a poetic delineation of the eyes lips etc of the fair

sex She has employed with perfect mastery not less than nine different metres sama[1] and ardha sama jati[2] and matra Her verses are remarkable for the successful employment of such figures of speech as samasokti,[3] malopama[4] vibhavana[5] apahnuti[6] anumana[7] and vyatireka[8]

8 INDULEKHA

It is rather a pity that only one verse of Indulekha should have been quoted and preserved for us by Vallabhadeva in his Subhasitavali (15th Century A D) The sample offered is a bright gem of poetic art marked by music and rhythm and the idea too is an ingenious one The figure of speech artfully employed is the vibhavana The phenomenon of sunset suggests a problem to popular phantasy—where does the sun retire for the night? Some say thus some otherwise Rejecting all the current ideas Indulekha advances her own answer —the sun at night enters into the heart of a love lorn woman and makes it burn intensely throughout the whole night

9 JAGHANACAPALA

The name of the metre Jaghanacapala of which the verse of Jaghanacapala is an illustration may give rise to the doubt whether the poetess is a historical personality This verse naively portrays

1 Gauri s v 16 (31) p 13
2 V 10 (25) p 11
3 V 9 (1) and V 16 (31)
4 V 3 (18) and 14 (9)
5 V 6 (21)
6 V 10 (5)
7 V 13 (25)
8 V 14 (29)

the free love of a faithless wife of the Jaghanacapalā class when her husband is away from home There is nothing in expression which deserves comment, though it is found appositely quoted not only in rhetorical treatises but also in the Kavindra-vacana-samuccaya and other Sanskrit anthologies.

10 KERALI

Her name seems to betray her connection with Kerala in South India Her verse, reproduced in the present work, is culled from Venidatta's Padyaveni The verse is a thoughtful eulogy of Sarasvati, which sets forth the two opposite aspects of the Hindu goddess of learning, one inaccessible and the other accessible. The goddess is gracious and easily accessible to the great poets who draw inspirations from her The metre employed is the arya The idea is age old, there being nothing very new in it

11 KUTALA

Her verse in āryā metre, appropriately called kulatokti, is quoted and preserved for us by Hari Kavi in his Subhāsita hāravalī (17th Century A D) It exposes, without any poetic embellishment and restraint, the gross idea of pleasure in an unchaste woman Apart from depicting such psychology of an unchaste woman, there is nothing noticeable in it

12 LAKSMI

We would have sadly missed Lakṣmī's charming philosophical stanza but for its quotation and preservation in the Śārngadhara-padhati (14th Century

A D) The thought expressed in it may not be quite new, but the imagery used in arguing her point is simply charming Her verse is full of rhythm and music and her style very refreshing The truth which she seeks to convey is that the will of God alone prevails throughout Nature as well as in all affairs of men Though eager for sweet scented flowers why does not the bee care for the sweet smelling Priyamgu? Laksmi s reply is—because Providence has willed it so and not otherwise The same explanation she offers for all other happenings everywhere

13 LAKSMI DEVI THAKURANI

She was the celebrated Queen of King Sivasimha of Mithila who reigned in the 15th Century A D Her verse in the Totaka metre throws some light on the social conditions of Mithila of her time, viz , that sisters were at times sold probably during marriage, for a large sum of money and that such marriages were viewed with disfavour by the public at least, by the Queen herself The diction is graceful, and graphic is the description of the showy but thoughtless ways of a person who secures a fortune without any toil and effort of his own

14 MADALASA

The lower limit of the date of this poetess may be fixed as the 14th Century A D , since one of her verses is found in the Sarngadhara paddhati compiled not later than that date

o

Of the two verses of Madālasā, given in this volume, one is religious and didactic, and the other a description of Nature with a lyrical touch in it. In the first verse, she advises us to think about the other world, always bearing in mind the maxim "As you sow, so you reap". None can escape the consequences of his own acts, and his fate, here or hereafter, is decided by those effects alone.

The second verse describes how the rumbling clouds during the rainy season cause heart-burns to the separated lovers.

Madālasā was one of those few ancient poetesses who turned their thoughts to the other world In fact, her religious verse is the only one of its kind in this volume.

The idea expressed in the second verse is ancient It is, nevertheless, an interesting composition the mode of expression of which is rather charming.

15 MADHURAVARNI

This poetess cannot be later than the 17th Century A.D., for her verse "Ākārena sasi," etc , is found in the Subhāsita-hārāvalī of Hari Kavi who flourished about the 17th Century A D.

We do not know whether Madhuravarnī was the same as Madhuravānī, the talented poetess who adorned the court of the Nāyaka King Raghunātha of Tanjore (*circa* 1614 A D) and successfully translated into Sanskrit Raghunātha's Telugu epic Andhra Rāmāyana. She belonged to a scholarly family and was herself well-versed in all branches of Sanskrit

Literature She compo ed her own ver ions of the clas ics Kumara sambhava of Kalidasa, Naisadha of Sriharsa and so on and wrote original campus too [1]

The verse given in the Subha ita haravali describes how an unchaste woman recogni es the good qualities of her husband yet cannot remain content with him, but must run after the forbidden

The verse is a beautiful portrayal of the mental perversity of a bad type of woman and lends an in sight into her psychology The style is mus cal and graceful

16 MADIREKSANA

Her verse, reproduced in the present work from the Subha ita-sara-samuccaya offers a fine example of poetry on Nature The theme of her verse, the advent of the spring, goes to suggest that, perhaps, she had composed five other stanzas each devoted to one particular season The time chosen is the meet ing point of winter and spring when the bees are swarming in the lotus pool and humming together as though to impel the lotus buds to come above the water level soon for full blo soming The imagery is very fine indeed Madirek ana po sesses an easy and exquisite style enlivened by a subtle artistic ense and she has succe sfully handled Kala bharini, also called mala bharini, a metre not commonly used

1 See Ramayana-campu of Madhuravani

17 MARULA

The present work includes two verses of Marula, one culled from Jalhana's Sukti muktavali (13th Century A. D.) and the other from the Sarngadhara paddhati (14th Century A D), to mention only the oldest of the Sanskrit anthologies in which they are quoted

Both these verses deal with the single topic of love, the first portraying separation the second reunion

In the first verse, we find the picture of a girl, grief stricken at her separation from her lover trying hard, however, to avoid detection by her elders So all throughout the day she, with the greatest difficulty, checks the tears that are always threatening to overflow her eyes But during the night when she is alone, she gives vent to her sorrow and her bed becomes wet with her tears Lest this too be discovered by her people, she carefully dries it up in the sun the next morning It is in this way that she is spending her time

In the second verse, we find the separated girl reunited with her lover She has become thin through pining for her lover, and has paid no attention so long to her dress or ornaments dusky through neglect Her lover notes these signs with delight and playfully asks her the cause She at first pretends indifference and answers that she is quite happy and healthy, but immediately after falls on her lover's chest and gives vent to a flood of joyful tears

Marula is evidently a great and famous poetess She is one of the Sanskrit poetesses to whom Dhanadadeva paid highest compliments both for their

erudition and the high quality of their poetry [1] Even in these two stray verses Marula displays her great poetical powers, charm of diction and rhetorical perfection Her delineation of the two pictures bears the impress of her deep sympathy and keen psychological insight Both the verses may stand as high class Sanskrit love poems with realistic touches in them The sentiments of grief, indignation and joy are accurately portrayed The entire artlessness of her style is refreshing She appropriately employs mandakranta, the metre usually used to express pathos

18 MORIKA

The four verses of Morika given in this work are gathered from the Sukti-muktāvali, the Sarngadhara paddhati, the Subhasitāvali and other Sanskrit anthologies All of these, too, deal with a single topic of love, in four successive phases, viz, separation, sending the messenger maiden to her lover by the lady, direct pleading by her and happy reunion

The first verse represents the sad plight of a lady separated from her lover With tear drenched eyes she draws lines on the floor representing the number of days before her lover could return to her, but dares not count them lest the counting should falsify her own estimate

1 SP, v 163, p 26
शाला विज्ञा-मारुला-मोरिकाद्या काव्य कर्तु सन्तु विज्ञा स्त्रियोऽपि ।
विद्या वेत्तु वादिनो निर्विजेतु दातु वक्तु य प्रवीणा स वन्द्य ॥

In the second verse a messenger maiden is sent by the lady in love to her indignant lover This clever maiden sweetly placates him by asking him to come to the lady as each of them is incomplete without the other as each is supremely worthy of the other

In the third verse the lady love overjoyed at meeting her lover pleads with him not to go away and leave her again thereby sending her immediately to death Her house is of course not fit to accord him a right royal welcome yet she is there to dedicate herself entirely to him

In the fourth verse the two lovers are united and in supreme bliss The lover foregoes all idea of leaving his lady love even at the cost of neglecting his mundane affairs and suffering monetary losses thereby

Like Marula Morika too was a poetess of renown as her verses are found in so many anthologies as well as in several famous treatises on rhetoric She too has been placed by Dhanadadeva in the foremost rank of Sanskrit poetesses [1]

Like Marula Morika is a delicate painter of the different phases of love its sentiments expressions moods and devices Her delineations are life like and entrancing and her style is elegant and exquisite

19 NAGAMMA

The name shows that she was a Southern Indian lady One of her verses a salutation to the

1 SP v 163 p 26

rising sun is preserved in the Sarngadhara paddhati The sun is beautifully described as crimson like a parrot's beak and as the ear-ring of the eastern horizon

In this single verse the poetess gives considerable evidence of her poetic genius The verse is embellished with alliterations, by means of which a sweet musical effect has been secured

20 *PADMAVATI*

Two of her verses, viz , "Dantali dadimi bija", etc., and "Harinyas tv aranye, etc " have been quoted by Haribhaskara in his Padyamrta tarangini[1] Haribhaskara is no other than Bhaskara, son of Apaji, grand son of Hari and great grand son of Purusottama[2], whose commentary on the Vrtta ratnakara[3] was composed in the Vikrama year 1732 i e 1676 A D According to Haribhaskara's own statement the Padyamrta tarangini was completed in the year 1730 [4]

1 PT , (Poona), f 4 (b), v 62, PT , (London), 2 6

2 For a good account of Haribhaskara and his family, see PT , no 250 of 1880-81, Bhandarkar s Report

3 See Reports of Bhandarkar, 1884-87 For his Paribhasa bhaskara, see op cit , 1883-84 p 60

4 MS no 250 of 1880, Bhandarkar s Report

आषाढ-मासे सु-वलक्ष-पक्षे ख-वह्नि सप्तेन्दु मिते शुभेऽब्दे ।
गुरौ नवम्यामगमत् समाप्ति मत्-पद्य पीयूष तरङ्गिणीयम् ॥

He composed the work in Kasi—

काश्यां सुतो भास्कर आपयो हरिसिंहपराभिध , etc

Venīdatta[1], too, in his Padya-veni has quoted all the nineteen verses of Padmavati but one that find place in our work.

Nothing is known of Padmavati's life It may be that she was a native of Gujrat, anyhow, she has devoted two verses to the description of the damsels of Gujrat[2]

Like Gauri, Padmāvati, too, has dealt with a great variety of subjects, some of which are common to both Padmavati's subjects consist of the King, the miser and the villain, the hair, the face, the nose, the caste mark, the throat, and the arms of a beautiful woman, the lion, the horse and the crow, the lamp and the dawn, the stars, the summer, the summer-wind, the rainy-season and the sentiment of disgust Thus she has dealt with human beings, animals, inanimate things, natural phenomena and human sentiment

As regards the theme, the institution of a comparison between Gauri and Padmavati may be helpful to the reader for a proper appreciation of both the poetesses

Unlike Gauri, Padmavati begins right on with depictions of human beings and devotes a good many verses to this topic Her first verse is, as usual, on the King, but while in Gauri we find no less than five verses on the eulogy of the King, in Padmāvati we find only one Further, while Gauri depicts the King in a revengeful mood, engaged in war, his foremost

1. Venidatta was the son of Jagajjivana and grand son of Nilakantha For his date, see under Gauri For his work Vasudeva carita, see India office MS, no 3877

2 Verses 4 and 9

duty, Padmavati depicts him in a playful mood, engaged in hunting, his favourite pastime He has done his duty, i e, brought all enemies to subjugation and has, thereby, become the foremost monarch of all, the sole resort of all other kings Hence now he relaxes and happily goes on hunting, dressed superbly in blue, with a beautiful bow in his hand His superb beauty makes the on lookers take him to be Cupid incarnate (v I)

While Gauri stops at delineating the King only, Padmavati goes on to give true pictures of other types of human beings such as a miser and a villain and makes very clever uses of puns in this connection Thus, she points out that between a miser or krpana and a sword or krpana, there is only a difference of form (akara), their qualities being the same, or interpreted otherwise, only a difference of the vowel 'a'[1] (v 2)

In the same manner a comparison is instituted between a villain or khala and a plough or hala[2] (v 3)

Like Gauri, Padmavati too devotes as many as six verses to describing the features of a beautiful woman Her black curly tresses are vividly described by means of a series of metaphors such as serpents clinging to the fair sandal creeper, bees sitting on the lotus petal or the black demon Rahu surrounding the moon (v 4)

Her face surpasses even the moon itself in beauty and the cakoris find even the moon beams sour in com

1 For details see the translation 2 See op cit

parison with the sweetness of the nectar of beauty of her face (v 5)

Her nose is like the beak of the Cupid like parrot (v. 6)

The caste mark drawn between her eye brows is like the arrow-head of Cupid (v 7)

Her throat is like the triumphant conch of Cupid and the three lines on the throat are the marks of Cupid's fingers as he held the conch for blowing it (v 8)

Her arms are like the celestial creepers of the ocean of love, or like the lotus creepers or like the sandal-creepers, or like the noose of Cupid or like the coral creepers (v 9)

While Gaurī leaves the animals untouched Padmāvatī is not forgetful of the topic In one verse she eulogises the lion, who, as a mighty being acts befitting his majesty, attacking the mighty elephant and not the poor deer (v 10)

In another, she skilfully employs the same set of words that are equally applicable as description of a horse as of a lotus[1] (v 11)

In a third verse which is didactic in its note, she wisely instructs the crow not to overstep the limit in its audacity, as it would be ridiculous at the end (v 12)

She makes use of pun—her favorite device—in the verse on the lamp as well, employing the same set of words that are applicable in their meaning to the lamp as well as to Abhimanyu[2] (v 13)

1 For details see translation
2 For details, see translation

Padmāvatī's verses on Nature are lively and full of beautiful imagery The lovely dawn is personified as Cupid's daughter, who taking the beams of the just rising sun, is coming to adore Lakṣmī by waving lights (v 14) Then follows the description of a star-lit night When Madana, the god of love, is out to conquer the whole world at night, Lady Night holds up the auspicious light, the moon, and scatters the rice-grains that are the stars (v. 15)

In her verse on summer, she describes the sun as the fiercely blazing luminary who is out to conquer the whole world, taking the aid of summer, his friend, and calling forth the lotus his lady-love, so long oppressed by the icy cold winter (v 16)

Then she, in another verse, gives a vivid pen-picture of the summer-wind, laden with dust and stones, robed in the burning rays of the terrible sun, drying up all the rivers, scorching all the trees, and emitting in volumes the burning heat like the venom of a serpent (v 17)

The rainy season is described as a season specially congenial to the awakening of the sentiment of love The roaring of clouds is nothing but the deep sighs of Madana, the clouds are nothing but his mad elephants, the lightning is nothing but a missile in his hand and the rain bow is nothing but a weapon for infatuating the world (v 18)

Lastly, Padmavati draws a vivid but horrible picture of a leper, causing loathsome feeling, in illustration of the sentiment of disgust (vibhatsa rasa) The leper is undergoing the fruits of his past misdeeds He is covered all over with excreta and pus

and oppressed by animalcules in the ulcers Flies are swarming around him Blood is trickling down, and his hands and feet are falling off People are turning up their noses in disgust and spitting at the sight of him (v 19) The verse justifies its title and the reader cannot help a shudder of disgust at the loathsome picture drawn in it

Padmavatī is undoubtedly one of the greatest of Sanskrit poetesses Her versatility is amazing Her profound scholarship and fine artistic sense are breathed forth by every one of her verses The richness of sentiments combined with suggestiveness and the absence of superfluities and ostentatiousness render her composition very elegant and lucid

Pun is her favourite device and she uses it with propriety and consummate skill in no less than four of her verses[1] Surely it is not at all easy to devise words and to set them so as to make them applicable to two things that are otherwise not comparable e g, miser and sword dishonest person and plough horse and lotus Abhimanyu and lamp These double tenders in meaning by the same set of words unmistakably prove her great mastery over the Sanskrit language Padmavatī compares favourably with Gauri in the matter of skilled use of similes and metaphors

Her verses on Nature are perhaps, the most striking of all The verses on the dawn, a star lit night, the rainy season and the like bear the impress of fine poetic touches, and expressed in a most charming

1 Verses 2 3, 11 and 13

musical diction they speak eloquently of her superb gift as a delineator of Nature

Her power of vivid realistic description is just another striking feature of her poetry Two very good examples of this are furnished by her verses on the summer wind (v 17) and the sentiment of disgust (v 19) The first makes one feel as it were the hot breath of the blazing summer wind while the second enables one to experience the loathsome feeling actually generated in a person at the sight of a leper in the street

Of rhetoric she is a perfect master with lively examples of utpreksa[1] vyatireka[2] sandeha[3] and apahnuti[4]

From the metrical point of view she gives us examples of both jati and matra[5] metres Her employment of the mandakranta metre in the verse on the rainy season is to say the least very apt and at once reminds us of the long drawn association of the same with the sentiment of pathos

21 *PHALGUHASTINI*

A line of one of her verses is quoted in the Kavyalamkara sutra vrtti of Vamana[6] the minister of King Jayapila of Kashmir who flourished about the 8th

1 V 1 This may also be an example of smarana which is defined a Sadrsa vastu darśane sadrśa vastu smaranat
2 V 9
3 V 4 v 9 suddha sandeha
4 V 8 5 V upag ti
6 KVS su 3 p 1 1 Van vilasa ed

Century A D Thus, Phalguhastinī must be earlier than that date

Of the two verses of Phalguhastinī, reproduced in the present work from many Sanskrit anthologies in which they are found quoted and preserved, one is poetical and the other philosophical in theme and import

The first is a beautiful description of moon rise. The crescent moon, which is just a spot of whiteness in the midst of surrounding darkness, is described as a flower on the dark matted locks of Śiva, as the bow of Cupid, as a nail-mark on the hip of Lady Eve, as the smile on the face of Night and so on

The second contains a serious reflection on the momentariness of human existence The Creator, the poetess points out, creates, no doubt, great and good things, but makes them all equally transitory But what is the purpose in creating them with so much care and thought, if they are meant to be destroyed?

The very fact that so great a rhetorician as Vamana quotes her is enough to prove that she was then regarded as a poetess of high fame The two of her verses reproduced here testify to her poetic gifts, such as richness and breadth of imagination, freshness and depth of thought, and elegance and clearness of expression

22 *RAJAKANYA* [1]

The verses of Raja-kanyā, included in the present work, have been culled from the Sarngadhara-

1 Saśikalā or Candrakala, talented daughter of a King of Kashmir The romance between the princess and the

paddhati and several rhetorical works. Both of them are in the form of a metrical conversation between the princess and her lover. The princess tries playfully to test the lover by pointing out this is the palace of the lion (i e her father) who would like to drink the blood of the elephant (i e her lover) if he can catch him Quite equal to the occasion, Bilhana at once replies that it may be so, but what elephant would leave a beautiful green young creeper (i e the princess) even at the risk of his life?

The second verse, which has been quoted in such rhetorical works of great authority as the Sarasvatī-kanṭhabharana, the Rasa gangadhara and the *Sahitya darpana*, consists of a *similar animated* conversation between the princess and her lover The lover says the birth of the lily is useless if it has not seen the moon-beam The princess aptly replies to that by saying that the birth of the moon too is in vain if it has not seen the face of the lily that passes sleepless nights

23 RASAVATI PRIYAMVADA

Rasavati Priyamvada who flourished at Faridpur, Bengal, at the beginning of the 16th century A D, was a renowned lady who composed a religious work of high merit called Śyāma rahasya Her single verse, included in this work, is a very fine stanza in the Sardula vikridita metre It is a stotra written in

famous Bilhana, the chief Court-poet of the King, is well known

praise of Krsna whose devotee the poetess herself appears to be Her style is simple and elegant, and as a stotra, it is exquisite and touching The underlying idea has a note of sublimity in it

24 SARASVATI

The present work contains no more than two verses of Sarasvati the first of which is reproduced from Bhojadeva s Sarasvati kanthabharana[1] (10th Century A D) and other rhetorical works and the second from such anthologies as the Sarngadhara paddhati and the Sad ukti karnamrta The first is an eulogy in anustubh of the King who is described as the nether region, the source of all hopes fittest person to be fanned by the *chauric* and the sole representative of the three worlds

The second is a fine stanza in the vasanta tilaka metre which may stand as a beautiful specimen of short reflective poems in Sanskrit Its suggestiveness is of a noble order A fragrance loving bee overlooks the faults its thorns, absence of honey, dusty gloom, etc., and is content with the single virtue the flower possesses viz, its fragrance By this our poetess means to suggest how good and noble men overlook the faults of others, seeking only the good points in them

25 SARASVATIKUTUMBADUHITA

The personal identity of this poetess is not expressed by her own name but only in terms of her relation to her father who was evidently a person

1 SKB, p 2?5 Kavya mala ed

favoured by the Muse (literally, a kinsman of Sarasvati) The verses of father[1] and daughter are found quoted in the Sarngadhara paddhati (14th Century A D)

Her verse in the anustubh metre presents a riddle, the solution of which depends apparently on the clearing of the pun on the word 'surata '

26 *SILA BHATTARIKA*

Her poem "Yah kaumara harah sa eva hi varah ' etc has been quoted by Rajanaka Ruyyaka in his Alamkara sarvasva,[2] composed in 1150 A.D The verse is also found in the Kavindra vacanasamuccaya which is probably of an earlier date The Sarngadhara paddhati says that Sila composed the verse "Idam anucitam akramas ca pumsam" etc in course of her play with Bhojaraja [3] Again, Rajasekhara pays tribute to her in a verse [4] King Mihirabhoja was an elder contemporary of Rajasekhara Probably, it is this Bhojaraja with whom Sila was engaged in conversation and with whom she seems to be on a term of considerable intimacy [5] in which case Sila must have flourished in the 9th Century A D

Of the six verses of Sila Bhattarika, also called Sila Bhattarika, included in this volume, two portray

1 Father s verses are also found in the Bhoja prabandha of Ballala (16th Century A D)

2 Kavya-mala series 1893, pp 127-8, 200

3 V 504

4 Jalhana's SMV , p 47

5 See Sila s v 6

the plight of the separated lovers, two are in the form of a conversation between a lady and a messenger-maiden, one depicts the character of an unchaste woman, and one is a passage at arms between the poetess herself and King Bhoja.

In the first verse, which is in the harini metre, we get the piteous picture of a lady left by her lover. She is being constantly tormented by the pangs of love, but neither her angry lover, nor the equally relentless Yama is coming forward to relieve her, yet how can such agonies be borne by a tender damsel? (v I)

The second verse, in the anuṣṭubh metre, represents the other side of the picture The man, separated from his lady love, is undergoing similar agonies and spending sleepless nights, thinking of her alone Thought and sleep are like co wives, where one is present, the other is absent Now that he is given to thinking day and night, sleep has deserted him (v 2)

In the third verse, in the sardula-vikridita metre, the deserted lady sends her maid to her lover with a a message of reconciliation At the same time, she is not unmindful of warning her maid against the possibility of a scandal She, her maid, is a young woman, he, her lover, too, is a sprightly and fickle-minded young man, it is even-tide and the vernal breeze is blowing, the place of their meeting, too, is a deserted one, so let her be careful (v 3)

The fourth verse, in the śardula vikridita metre, reveals that her fear about the young messenger-maiden was not unwarranted The maiden has her

excuses, no doubt, but they prove eventually all futile (v 4)

The fifth verse, also in the śardula vikridita metre, portrays the unjustifiable ways of an unchaste woman She never remains content with the same lover for long Her old lover is there, the amorous nights of spring have arrived once more, the fragrant breeze is blowing as before—yet now she fails to find any pleasure in these as she used to do before Now she is longing for a new paramour (v 5)

The sixth verse, in the puspitagra metre, is grossly indelicate (v 6)

Silā is one of the greatest and most well known of Sanskrit poetesses Her verses are cited in almost all the best known anthologies and copiously quoted in the standard rhetorical treatises She has been honoured by Dhanadadeva as gifted with great poetic genius and erudition [1] What strikes us most in Silā is her wonderfully keen psychological insight, displayed in every one of her verses The agonies of separation are very realistically portrayed by her in the first two verses The lovers have quarrelled yet are ever pining for each other, their mutual love being enhanced all the more through temporary separation No less realistic is the picture of a jealous and suspicious lady in the third and fourth verses, mistrusting even her trusted maid Love begets jealousy, jealousy suspicion Well knowing the fickleness of men, she thinks it better not to take any chances, even with her nearest friends Finally the

1 SI, v 103 p 26

perverted mentality of a coquette is well-reflected in the fifth verse

She has an easy-flowing and musical style. Rājaśekhara praises her as commanding, along with the great poet Bāṇa, the pāñcālī style in which an equal attention is paid to the idea and its expression.[1]

27. SITĀ[2]

As her verse "Mā bhaiḥ śaśāṅka" etc has been quoted in the Kāvya-mīmāṁsā of Rājaśekhara, she must have flourished before the 10th Centuay A. D.

The above is a love-poem in which the lady tries to encourage her frightened lover, not in plain words but indirectly, with the help of a rhetorical embellishment *that is known as aprastuta-praśaṁsā* This verse has been quoted by many famous rhetoricians.

28 SUBHADRĀ

Only one verse of Subhadrā, quoted in the Subhāṣitāvali of Vallabhadeva, is reproduced here It seeks to bring home to us the puissant truth that attachment is the root cause of the whole series of men's mental agonies This it accomplishes by

1 शब्दार्थयो. समो गुम्फ पाञ्चाली रीतिरिष्यते ।
शीला भट्टारिका वाचि बाणोक्तिषु च सा यदि ॥

Jalhanas SMV, MS, no 370 of 1884-87, Bhandarkar's Reports, f 16 (b), p 47 of SMV, GOS, vol 82, 1938

For a different view about the pāñcali riti, see SahDar, p 467, l 13 f

2. Also called Sita

bringing in as an instance the successive phases of torture undergone by milk, such as boiling churning and so on—all due to its *sneha* (fat)[1]

The present verse is simple and the idea beautiful The pun on the word *sneha* is rather clever

29 TRIBHUVANASARASVATI

The Karpura mañjari of Raja ekhara records the name of one Tribhuvanasarasvati the elder sister of Mahitala sarasvati[2] If our poetess be identical with this Tribhuvanasarasvati she must have flourished before the 10th Century A D In any case she cannot be later than the 13th Century A D as two of her fine verses are preserved in the Sad ukti karnamrta The first describes the superb beauty of the King who outshines even the moon itself and attracts all the ladies without any exception

The second vividly portrays the ecstasy of Hari's joy at the sight of Laksmi during the churning of the ocean

The poetess gives us two fine examples of rhetorical embellishments—figures of speech one of vyatireka and the other of a combination of rasavat (from the point of view of the devotee) and bhavodaya (from the point of view of Hari) References to Arundhati in one verse and the churning of the ocean in the other tend to show that the poetess was fond of traditional lores

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1 See Translation 2 NSP ed, Act II p 46

corn-threshing damsels, (7) Nature—poems on trees and the sun, (8) seasons three poems on the rainy season, and one on the spring (9) and lastly, a verse on the puzzling name of the ocean

In the first verse, the King is eulogised, by means of puns, as the supreme lord and husband of the entire world (v 1)

In the next verse, the King's sword is praised as bringing fame to the King in times of war (v 2)

In one verse, she boldly praises herself as the goddess of learning incarnate (v 3)

In another, she has a word of praise for the poets in general whose ideas fill the readers with deep and silent admiration (v 4)

Vijja has no less than three verses on unchaste women *In the first, a faithless wife and negligent* mother goes to the solitary river bank—under the pretence of fetching drinking-water for her husband—to meet her lover (v 5)

In the second, we have the unusual picture of an unchaste mother taunting her chaste daughter for her fidelity to one husband only (v 6)

In the third, an unchaste woman expresses her delight, to a personal friend, at the beauty of the cane groves on the sandy shores where she has indulged in many stolen love affairs (v 7)

The next verse portrays a rustic woman on a bamboo platform in a cucumber field, ostensibly engaged in her usual duty of driving away the jackals from the field at night, but really enjoying the company of her lover (v 8)

The following two verses delineate two love-lorn ladies, separated from their lovers One condemns Madana as a coward who, not being able to conquer Siva, the Buddha and her lover, is now taking revenge on her, a poor helpless woman, and torturing her to his heart's content (v. 9)

The other verse utilises the traditional idea of the awakening of the tormenting passion of love during the rainy season for a poem which stands as a fine example of virodha The sky is covered with clouds, the earth is filled with water, the quarters are dazzled with lightning flashes, the sky is full of the torrential flow of rain, forests are full of kutaja flowers, the rivers are filled to the brim with water. What is meant by the rainy season, the poetess asks, by all these demonstrations of pomp and strength in killing a mere tender damsel, which it could have done easily without such displays (v 10)

In the verse on the face of a beautiful woman, the lotus is compared, by the use of puns, to a warrior who, though striving hard, is not able to conquer his rival. In the same way, the lotus, in spite of its full-blossomed beauty and glory, is not able to conquer the face which is lovelier than it (v. 11)

Vijjā has only one verse on the handsomeness of men It describes the glance of the lotus blue eyes of the King which generates love in the heart of ladies and means good grace to his subjects (v 12)

In three verses, a lady, separated from her lover, pathetically describes her own painful state (vv. 13-15)

The two verses on love-making are rather delicate. In one a lady describes to her friends how she forgets everything in the world when her lover stretches out his hands to her (v 16)

In the other, the art of pleasing angry ladies is described (v 17)

Vijjakā has three verses on fate The first describes the vicissitudes of all existence, human or otherwise Once the tank was so wide and deep that huge elephants sported there with ease but now, in course of time, it has come to be reduced to such a state that there is not even water enough for a heron to dive in (v 18)

The second metaphorically depicts the inexorableness and inexplicability of human destiny Human beings are being whirled blindly round and round on the wheel of care, like a lump of clay, by Providence—none knows for certain what is going to happen to him (v 19)

The third verse under this head praises the courage and fortitude of great men in times of calamity Just as mountains and oceans survive even after universal dissolution, so those men remain unshaken even under the greatest misfortunes (v 20)

After this comes the verse on the songs sung by damsels engaged in husking the rice—songs which are mingled with the sounds of the jingling of bracelets and deep breathings (v 21)

The verse on the campaka tree describes its miserable state on being planted in the garden of a wicked person who does not appreciate its real worth and neglects it accordingly (v 22)

The verse on an unnamed tree points out how it attracts people with its cool shade and sweet fruits But if it really be not what it appears from a distance, and be full of poisonous fire in spite of its serene and beautiful external appearance then, of course, none will come near it (v 23)

These two verses may be taken to be allegorical The first means that the notable virtues of good men are not generally appreciated by the world at large, the second means that in this world, things are not always what they seem to be, what may appear attractive from a distance may very often turn out to be just the opposite when approached, that is, in other words, distance lends enchantment to the view

The next verse describes the morning glory at sunrise, when the pollen-purpled bees gladden the earth with their hummings (v 24)

In the first of the three verses on the rainy season, a lady separated from her lover entreats lightning not to flash and thereby increase her hankering for her lover all the more It describes the rainy season as a season for specially torturing the separated lovers with such accomplices as the cloud, the wind and the peacock They all being males, do not understand the torments suffered by a lady But she, i e the lightning, is a female like herself,—so she, at least, ought to sympathise with her and spare her any further pains (v 25)

In the second verse, the rainbow that adorns the sky, is cleverly compared by means of puns to the fickle heart of a young lady (v 26)

The last is a general description of the rainy-season—the season of love-making, when the earth is green with grass and the sky dark with clouds (v 27)

The verse on the spring gives a vivid picture of the crimson palāsa-flower, the filaments of which look like the the flowery bow of Cupid (v. 28).

The last verse of Vijjā in our list gives some sort of a problem for solution. Why should a sea be given all such grand epithets as pīthodhi, jaladhi, payodhi, udadhi and vāridhi, when it utterly disappoints all thirsty travellers who want to drink its water (v 29)

Vijjā was perhaps the greatest, the most well-known and the most versatile of Sanskrit poetesses. Her verses are found quoted in numerous anthologies and rhetorical works She herself was concious of her powers and very self confident, and even went to the extent of styling herself as Sarasvati incarnate [1] Dhanadadeva pays her a great compliment for her erudition and poetic genius [2]

Vijjā's verses possess all the qualities of high class Sanskrit poetry. They bear eloquent testimony to her natural power of expression, her graceful diction, her self-confident handling of long compounds Simplicity is not one of her virtues On the contrary, she usually aims at high-sounding effects and revels in displaying mastery over language. The results

1 नीलोत्पल दल-श्यामा, etc , SP , v 180, p 29, SHV , MS , v 145, f 34, SMV , p 47

2 SP , v. 163, pp 26-27

are not however always happy and some of her verses have neither much elegance of style nor much sweetness of expression However this remark is not applicable to all her verses some of which[1] are full of rhythm harmony and musical grace

Like Padmavati she too often makes use of puns rather cleverly [2]

Vijji gives us fine specimens of such figures of speech as paryayokta [3] atisayokti [4] tulya yogita [5] visesokti [6] aksepa [7] samkara (combination of rupaka upama dipaka)[8] and svabhavokti [9]

33 VIKATANITAMBA

Her verses "Lavanya sindhur aparaiva keyam atra etc has been quoted by Anandavardhana in his Dhvany aloka [10] Anandavardhana was well known at the time of Avantivarman, King of Kashmir (855 883 A D) [11] He mentions the name of Udbhata[1] who in his turn has been mentioned by Rajaśekhara (880 920 A D) [13] From this we may reasonably assume that Vikaṭanitamba flourished at least in the earlier half of the 9th Century A D if not earlier still

1 Lg verses 7 8 and 10
2 Lg ver es 1 11 26
3 V 3 (103)
4 V 11 (111)
5 V 12 (112)
6 V 13 (113)
7 V 15 (115)
8 V 19 (119)
9 V 21 (121)
10 See p 205 Kavya mal ed
11 See Kalhana s R j Tar 5 34
12 1 p 96 and 105 K vya m la ed
13 KM Gaekwad s Or Series 3rd ed p 16

According to Bhoja,[1] Vikatanitamba was a widow who married again If the husband of Vikatanitamba first or the second, were really so foolish as to pronounce masa (corn) instead of masa (month), sakasa in stead of sakāsa and to drop ra or sa of uṣṭra, as alleged,[2] then surely Vikatanitamba, a poetess of distinction, found herself in an utterly hopeless and helpless condition

A good many verses of Vikaṭanitamba are preserved in different anthologies and rhetorical works, of these, eleven are reproduced here

Like Gauri, Padmāvati and Vijja, Vikatanitamba too deals with a variety of subjects —(1) the King, a bride, a woman going to keep her tryst with her lover, an indignant lady, (2) the beauty of a lady, the waist, (3) meeting between lovers, (4) the bee, the nimba tree, (5) the spring

In her first verse in the druta vilambita metre, the King s rival army is compared, by the use of

1 Srng Pr, MS, vol III of Madras Govt Oriental MSS Library Catalogues p 37

2 Namisadhu on Rudraṭa s Kavyalamkara, p 30,

"यथा विकटनितम्बाया पतिमनुकुर्वाणा सखी प्राह—

काले माष सस्ये मास वदति शकास यश्च सकाशम् ।
उष्ट्रे लुम्पति ष वा र वा तस्मै दत्ता विकटनितम्बा ॥"

Bhoja s Srngara prakaśa MS Madras Govt MSS Lib vol iv, p 563 also quotes the same verse but the 1st line is different —

पुष्प काले वदति सकाश (माष) तद्विपरीत सस्य हिरण्ये ।
लुम्पति चोष्ट्रे र वा ष वा तस्मै दत्ता विकटनितम्बा ॥

puns, to a young bride,—shy, subdued and not daring to show off any valour (v 1)

In the second verse, which is in the rathoddhatā metre, the King is extolled as one whose fame has spread all over the world (v 2)

In the next verse, a lady who goes out to keep her tryst says to her confidante that she is not afraid to go out alone, even at the dead of night, because the feather arrowed god of love is her companion (v 3)

As is only natural we find in the next verse, the friend of a bride speaks in a very jocular and intimate tone to the young husband She cheers up the husband and wants him *not to fight* shy *or fall below the standard* of an ideal husband (v 4)

In the next verse, the friend of an indignant woman speaks The lover is ever innocent, simple, straightforward and most devoted to his sweet heart Still, she exhibited her indignant nature—ignoring the advice of friends—what is more,—without taking into consideration the consequences she was dragging herself to Now that the lover has deserted her, what's the good of her crying in the wilderness ? (v 5).

In another verse, the poetess cleverly compares an young lady to the ocean of beauty (v 6) The other verse under this head is on the slender beauty of the waist (v 7).

The next verse realistically describes the intense joy of a lady when her lover comes to her (v 8)

Vikatanitamba is an adept in rhetorical embellishments The first verse presents itself as a good example of samkara as well as samsrsti The former is a combination of artha slesa and purnopama, and the latter that of sabdalamkara (anuprasa alliteration) and arthalamkara, viz the above The purnopama in this verse is indeed grand, as there is similarity in all respects, even in number and gender The second stanza also may be reckoned as a very good example of samkara and samsrsti, the former being a combination of rupaka and preyas and the latter that of the vrtty anuprasa, preyas, rupaka and slesa The fourth is an excellent example of the figure of speech drstanta The sixth is a rhetorical marvel in its presentation of the samkara arising out of the combination of the figures sandeha and atisayokti The seventh is a superb poetic creation presenting an wonderful instance of vyaja stuti In the eighth verse, we get the figure of speech bhavodaya, in the ninth samkara i e a combination of slesa and paryayokta[1] and in the last verse the figure of speech visama

Vikaṭanitamba is no less clever in the employment of metre She adds much grace to one of her verses (no 4), both in meaning and diction, by the use of the word mandakranta which is the name of its metre as well The clever employment of an almost unknown metre like dobadika[2] in a verse (no 7) which really praises the heroine, though apparently

1 According to some this will be an example of sama okti

2 *A matracchandah see ChandM v 261, p 172*

censuring her is really a very clever combination of the metre and the figure of speech

GENERAL TREND OF THOUGHT AND STYLE OF THE SANSKRIT POETESSES

The subjects of the verses included in this work, may be broadly arranged under twelve heads—viz deity human beings beauty of features etc love animals birds and insects Nature seasons trees and flowers inanimate things philosophy religion and miscellaneous

Of these love is by far the most popular topic nearly forty verses being devoted to it Not a few poetesses have written on nothing else All the stages modes and devices of love have been taken up—viz desertion separation and quarrel anger and indignation (mana) gradual softening and approaching the go between (duti) with messages of reconciliation suspicion jealously and suspense first meeting and direct pleading the lover s declaration of the vow of eternal love and finally joyful re union In this connection a rather unusual verse is found on the mana[1] (indignation) of a man Usually in Sanskrit Literature mana is regarded as the special prerogative of the fair sex alone and pacification the bounden duty of men One of our poetesses however has given a reverse picture [2]

1 The word *mana* cannot be exactly translated into English The English words like anger indignation etc do not express the exact idea

2 Sila Bhattarika v (79) p 35

Various other types of love, too, have been treated, such as, the refined love of a shy bride, the crude love of a forward rustic woman, the bold love of a lady in tryst, and the stolen love of an unchaste woman This last topic seems to be very popular with our poetesses, and no less than seven verses are found on this theme What strikes us here is that nowhere is a single word of condemnation uttered against this perverted species of humanity On the contrary, the poetesses seem rather to revel in the theme and their verses on this topic are all very fine productions, tinged with lyrical touches and musical grace

Another feature that strikes us is that only the grosser sensuous aspects of love have been dwelt on by our poetesses Of course, this is not a speciality of these poetesses alone, but is the common tendency of many Sanskrit poets too There are half a dozen verses on surata keli and though beautiful, they are rather indelicate for modern taste The verses on the playful conversations between lovers, too, are often guilty of gross indelicacy

A third noticeable feature is that in the verses no complaints have been made against men by the poetesses On the contrary, even at the time of the greatest suffering, the whole blame is put on the women themselves and never on men This, indeed is an inherent trait of women of all climes and times

The next popular theme is the description of female beauty to which familar and interesting topic nearly twenty verses have been devoted Nearly every feature has been considered from hair down to toe nails described by means of ingenious compari-

sons There are only two verses on the beauty of man.[1]

The delineation of the different types of human beings, too, is a favourite subject of the poetesses Six different types have been considered, viz King, poet, greedy man, miser, crook and leper, illustrating different sentiments of wonder pathos, and disgust Among these, the verses on the King and his majesty are most numerous, more than a dozen being devoted to this topic out of the total nineteen under this head This may be due to the fact that many of these poetesses were court poetesses favoured by the King, and often on intimate terms with him What is mainly dwelt on in this connection is the sterner mood of the King as a conqueror of enemies, as a dispenser of justice, as an upholder of the principles of morality and religion,—there being only two verses[2] that portray his beauty and softer mood as relaxing from his serious duties and indulging in his favourite pastime As natural, masculine qualities always appeal more to the feminine heart than mere effeminacy

Nature—the eternal source of inspirations to poets of all ages—too is equally popular with our poetesses, there being ten verses on Nature and nine on the seasons The verses on Nature include such phenomena as the dawn, sun rise, sun set, morning-

1 Vijja, v 12 (112), p 47 and Tribhuvanasarasvati, v. 1 (86), p 39

2 Padmavati, v 1 (51) p 22 Tribhuvanasarasvati, v, 1 (86), p 39

breeze, moon-rise, stars and rumbling cloud. The seasons dwelt on are the summer (three verses), the rainy season (four verses) and the spring (three verses) The tendency to personify is a noticeable feature in these verses, such as dawn personified as Cupid's daughter coming to adore Lakṣmī, morning-breeze as an ardent lover, night as a lady waving auspicious light and so on.

Topics like animals and birds, etc, trees and flowers, and inanimate objects have received but meagre attention, there being not more than four verses under each head Some of them are allegorical.[1]

So far as regards the mundane world

As regards the supra-mundane, philosophical and religious topics are openly neglected, most of the poetesses being utterly indifferent to the world beyond To them, the lord of a woman's heart—her lover—is far more important than the Supra-mundane Lord; the ordinary human problems of love and separation, joys and tears than the solemn problems relating to the other world. Under the head of philosophy, only one subject has been taken up, viz human destiny on which there are altogether five verses, two on the momentariness of all mundane objects, and the rest on the vicissitudes of human existence and the blindness and helplessness of man under the inexorable wills of Providence

1 e g Sarasvatī's verse on the ketakī (76), p 33, Vijja's on the campaka tree (122), p 52 and Subhadra's on milk (85), p 38

Under the head religion, there is a single verse, a motherly advice to young people to turn their minds to the next world This is the only didactic poem in this volume Besides this, there are some customary eulogistic verses on Śiva, Kṛṣṇa, Hari, Sarasvatī, Sumīnākṣī and Avalokiteśvara Except one verse on Śiva's Mahā-bhairava aspect,[1] all the rest dwell on the softer, serene and gracious moods of the deities

On the whole, it may be said that these Sanskrit poetesses of India pose neither as philosophical teachers, nor as religious missionaries, and do not aim to impart to the readers any abstruse message of morality, knowledge or emancipation through their verses They write poetry for the sake of poetry-writing and do not make poetry a vehicle of something else, - art for art's sake is their motto They delight in and love this mundane world of ours, with its sun and moon and all the boundless wealth of Nature, trees and flowers, men and animals, love and strife, and it is this delight alone that they express spontaneously in their verses. Hence, their verses are lyrical rather than reflective, sentimental rather than serious, sensuous rather than intellectual, indicative rather than injunctive, lively rather than lofty

As regards style, simplicity and sweetness are the two pre-dominating features. Except Vijjā, none ventures to play with long, high-sounding words and compounds, but contents herself with short and simple expressions Hence their verses all have a ring

1 Cinnamnā, v. 1, (11), pp 6-7

of sincerity, spontaneity and easy grace Charming musical effects have been secured in most of the verses by the harmonic arrangement of words, and by the clever use of onomatopoetic words and alliterations

As regards metre and rhetoric, skill in versification has been shown by most of the poetesses, and verses have been written in good many metres including some rarely used ones such as kāla-bhāriṇī and dohadikā. In some places metres have been specially chosen for expressing appropriately particular themes like separation, pathos and so on

Rhetorical embellishments, though resorted to in many places, have not been used inordinately. Of these devices, puns, metaphors and similes, and alliterations are the most favourite ones

SANSKRIT POETESSES KNOWN ONLY BY NAME

Besides the above, there are some poetesses, known to us, at present, only by name Except some traditional verses attributed to some of them, none of their works is available Short accounts of a few of them are given below —

1 *KAMALILA.*
2 *KANAKAVALLI*
3 *LALITĀNGI*
4 *MADHURANGI*
5 *SUVANDA*
6 *VIMALANGI*

These poetesses have been mentioned in the Rajasekhara carita.[1] Rajasekhara was a contemporary of Rajendra Cola (1004-1016 A D), as mentioned in the same work. So they cannot be later than this date. Of these, Lalitangi, Madhurangi and Vimalangi hailed from Malava.

7 *PRABHUDEVI LATI*

We know of her from a eulogistic verse of the great poet and rhetorician Rajasekhara (880 920 A D). It is stated in this that she belonged to the Lata country, i e modern Guzrat. Here a great tribute is paid to her poetic genius and all round versatility. Thus, though not living, she is said to live in the hearts of men by virtue of her superb poetic merit to be an expert writer of love poems and an adept in all branches of arts.[2]

8 *VAIJAYANTI*

She was also called Jayanti. Like Priyamvada, she flourished in Faridpur in the 17th Century A D and was the daughter of one Murabhatta. She was an expert Sanskrit scholar and specially proficient in the Mimamsa philosophy. She was married to Krsnanatha.

1 MS See A descriptive catalogue of Sanskrit MSS in the Government Oriental MSS Library Madras Vol XXI 1918, p 8167, no 12206

2 "सूक्तीना स्मर केलीना कलाना च विलास भू ।
प्रभु देवी कविर्लाटी गताऽपि हृदि तिष्ठति"
SHV, MS, f 34 v 132 SMV, GOS, p 47

who too was a great scholar Vaijayanti was a renowned poetess to whom a large number of verses are attributed[1] Many traditional stories are current in her name She was the joint author of the work called Ananda latika campu as her husband Krsna natha explicitly mentions in the work itself that he collaborated with his wife in its composition[2] However in the present form of the work it is not possible to demarcate their respective contributions

9 VIJAYANKA

Another poetess of whom we know from one of Rajasekhara s verses is Vijayanka who flourished in Karnata[4] not later than the 10th Century A D She is eulogised as the goddess of learning incarnate

1 e g

(i) अद्रिरथ स्त धौत गिर भ्रमात्
स्तनमगात्क्लि नाभि ह्दात्थत ।
इति निवन्नयत् नयन हि यन्
श्रवण-मागना कि समुपस्थित ॥

(ii) चाद-कोण गता भानु शातात् मद्दचित दिनम् ।
वश्वानरा नर का॰ रात्न् शातस्य का कथा ॥ etc

2 आनन्द-लतिका-चम्पुर्येनाकारि क्रिया मह ।

3 सरस्वतीव कार्णाम विनयाङ्का जयत्यसौ ।
या वैदर्भ गिरा वास कालिदासादनन्तरम ॥
SHV MS ff 33-34 v 131 SMV GOS p 4

4 A district that roughly corresponds to the plateau of South Central India

and as a peer to Kalidasa in the Vaidarbhi style Some verses are traditionally attributed to her [1]

KAVYAS OF THE SANSKRIT POETESSES[*]

There are some complete works by Sanskrit poetesses We note below six such works of which one is a campu (prose poetry) and the rest poetical compositions

1 *DEVAKUMIPIKA mother of King Samgrama simha, of Rajputana*

Her Vaidyanatha prasada prasasti an historical poem was composed for celebrating the opening ceremony of the temple dedicated to Vaidyanatha

2 *GANGADEVI, Queen of Vira Kampana also called Kamparaya, of Vijayanagar*

She also composed an historical poem called Madhura vijaya celebrating her husband s conquest of the city of Madhura, known now as Madura

3 *LAKSMI RAJNI Queen of Malabar*

Her poem Santana Gopala kavya is based on a story contained in the tenth chapter of the Bhagavata purana

1 The following verse is attributed to her —
एकोऽभूनलिनात् परस्तु पुलिनाद्वल्मीकतश्चापर ।
ते सर्वे कवयस्त्री लोक गुरवस्तेभ्यो नमस्कुर्महे ॥
अर्वाञ्च यदि गद्य पद्य रचनश्चेतश्चमत्कुर्वते
तेषां मूर्ध्नि ददामि वाम चरणमह कर्णाट राज प्रिया ॥

* For fuller accounts of these and translations of selected passages see vol 4 of this series—Sanskrit Poetesses Part B In the press

4 *MADHURAVANI court poetess of the Tanjore King Raghunatha*[1]

She translated King Raghunatha's Andhra Ramayana into Sanskrit at his request

5 *RAMABHADRAMBA, of the court of Raghunatha*

Her work Raghunathabhyudaya is an historical poem dealing with the conquest of Raghunatha, son of Acyutaraya, of Tanjore

6 *TIRUMALAMBA Queen of Acuytaraya, of Tanjore*

She too deals with history to some extent, but gives us really the romance and wedding of King Acyutaraya, her husband and Varadambika

Like the isolated verses, these complete poems too, of the Sanskrit poetesses amply testify to the great poetic genius and erudition of the women of ancient India

MODERN POETESSES

The traditional fame of the Sanskrit poetesses may be shown to have been emulated even by several modern poetesses who have produced works of great merit A brief notice of some of them is given here

1 *ANASUYA KAMALABAI BHAT*

She is a Marathi lady who has composed the Sridatta pañcamrta, a prayoga or a treatise on the ritualistic worship of Dattatreya The first two chapters are original compositions of the poetess herself, while the rest are mere compilations from various sources The work is primarily for the

1 See Intro p XVIII

Mārāthi people, as copious Mārāthi translations and explanations abound

2 BALAMBIKA

Sister B Bālāmbāl, daughter of late Dr A R Vaidyanatha Sastriyar, belongs to the Madras presidency. Her mother is a Sanskrit scholar and it is from her that she learnt Sanskrit[1]

She composed several Sanskrit works, such as the (1) Subodha-Rāma-carita, a condensed summary, in a very easy language, of the Rāmāyana in poetry, in which the uttara kānda is not dealt with, (2) Arya-Rāmāyana, another summary of the same epic. The style is very simple and lucid, (3) Gana kadamba,[2] a collection of beautiful, musical, alliterated and *graceful metrical compositions,*[3] and (4) Devi-traya-trimsan-malā, published recently.

3 HANUMAMBA, VENKATAKAVITI

She hails from Nellurupur, Madras and is a disciple of Brahmānanda Sarasvatī in whose praise she

1 See preface to Balambika's Subodha Rama carita, 1 1, for this and other informations regarding her

2 *Tamil and Grantha characters*

3 e g the opening verse

कुञ्जर वदन कुवलय-नयन
कुरु पर सुखमनिश मे (कु)
चञ्चल श्रवोऽञ्चल अञ्चित गति युत
पञ्च कराञ्चित वञ्चित-दुरित (कु)
पुञ्जित करुण रञ्जित-श्रित-जन
भञ्जित-प्रत्यूह मञ्जुल चरण (कु) etc

has composed a work called Brahmānanda-Sarasvatī-Svāmi-pādukā-pūjana It is interspersed with prose passages, as is natural in prayogas and paddhatis. Here the poetess tenders her most sincere offerings to her guru

She has composed other works too, such as the Saṁkara-Bhagavat-pāda sahasra-nāmāvali This, too, like the above is a hymn in praise of the famous Advaitin Saṁkara Here the poetess has coined a thousand different names in reference to Saṁkara's multifarious activities and achievements These verses make a pleasant reading

A third similar work of Hanumāmbā is Datta-puja-gita-kadamba, a paddhati of worship of god Dattātreya in musical verses The poetess displays in this booklet a sound knowledge of the various rāgas and rāginis.

4 JÑĀNASUNDARI

Jñanasundari, a dancing girl of Kumbakonam, was a poetess of renown who passed away nearly thirty years ago She was honoured with the title Kaviratna by the Mysore Court She was a pupil of Kuppusvāmin Sāstrin.

From her own statement we come to know that she composed several works One of her works, Halāsya-campu in six stavakas, celebrates the Saiva cult of Madurā She displays a considerable mastery over the Sanskrit language, though her style is not always very lucid Her composition is marked with alliterations.

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चञ्चल श्रवोऽञ्चल	अञ्चित गति युत
पञ्च कराञ्चित	वञ्चित दुरित (कु)
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From her own statement we come to know that she composed several works One of her works, Halasya campu in six stavakas, celebrates the Saiva cult of Madura She displays a considerable mastery over the Sanskrit language, though her style is not always very lucid Her composition is marked with alliterations

5 *KAMAKSI*

Kamaksi, daughter of Pancapagesarya and wife of G A Muthukrishna Iyer, comes from Tanjore. She is a learned lady and specially versed in the Kalidasian Literature She has composed a small poem called Rama carita, cleverly using the words and phrases of Kalidasa

6 *MANDAYAM DHATI ALAMELAMMA*

This Southern Indian poetess has composed a small work called Buddha carit amrta an epitome of the Buddha's life She has a simple style

RADHAPRIYA

She is the queen of Visvanatha Devavarman of Orissa, son of Raghunatha Devavarman [1]

She is the joint author with her husband of a poetical composition called Radha-Govinda sarad rasa[2] or the autumnal sports of Radha and Krsna She has also composed a learned commentary called Radha priya on her husband s Rukmini parinaya, a poem in 11 cantos about Rukmini s marriage with Krsna

8 *RAMABAI*[3]

The poetess Ramabai was born at Gangamula in Maisura (Mysore) Her father s name was Ananta Suri[4] and mother s Amba[5]

1 See Visvanatha s Rukmini parinaya p 4-5 For other informations about the royal family, see Kavi vamsavali by Visnuratha, appended to the book pp 389 ff

2 *Oriya character*

3 Reproduced, in an abbreviated form from J B Chaudhuri s article in the Indian Historical Quarterly 1939

4 See p 53, v 2 5 See p 53, v 2

Her work, called Laksmisvara campu kavya, was published in 1801 of the Saka era, i e, 1879-80 A D. Hence it is probable that our poetess was born about the middle of the 19th Century A D

When the King of Mithila (Darbhanga) went to Calcutta on some business, he invited our poetess to his court and honoured her highly Pleased at this, she promised the King that she would compose a poetical work about the events and festivities in connection with his accession to the throne It is this that led to the composition of the Laksmisvara campu-kavya[1] This is her first work We do not as yet know of any other work by her From the very fact that she was highly honoured by the King of Darbhanga, it is evident that she must have been very well known as a learned and cultured woman of her time specially so, when we find that though a native of South India her fame spread as far as Calcutta and Darbhanga

The Laksmisvara campu kavya contains five stava kas or cantos It begins with a description of the city of Darbhanga followed by a short account of the King, father of Laksmisvara Then it goes on to describe the birth of Laksmisvara and the festivities in connection with it, the boyhood of Laksmisvara, the death of the old King and the self immolation of the Queen on the funeral pyre

The second canto records the education of Laksmi svara at Benares and his marriage, on return with Rajyasri a girl of high birth and culture The

1 See p 2, Introduction

marriage celebrations are described at length. The canto ends with the happy picture of the King enjoying the companionship of his loving wife and, at the same time, discharging his royal duties with scrupulous care and great merit.

However, at the request of the Queen, the King decides to leave off his royal duties for a short while and go for a holiday to a lovely garden house.

The third canto contains a vivid and charming description of the honeymoon of the royal couple,—a loving bridegroom, a devoted bride and lovely spring,—what more is needed to make a perfect picture? Woman like, our poetess does her best to portray the picture with sympathetic life like touches. In this canto, specially, the poetess displays a considerable poetic and artistic genius. Her superb description of the spring and the sun set, the moon lit nights, etc. prove her to be a wonder poetess of Nature.

The fourth canto, too, contains some lovely pen pictures of Nature. It begins with a beautiful description of morning, with the gentle wind rustling and frolicking through the green foliage, lotuses blooming forth in tanks, and birds singing sweetly as if chanting eulogies of the King. Then follows a realistic account of the hunting expedition of the King. He goes to a deep forest where the thick leaves are constantly being joined together by the wind as if the sylvan goddess is with joined palms rendering her homage to the King.

The fifth and last canto contains an account of the festivities in connection with the King's corona

tion Laksmisvara is depicted as engaged in heavy royal duties, sparing no pains to further the well-being of his subjects At an auspicious moment he was acclaimed King by all court officials and foreign representatives Pomp and festivities continued for a good many days Here the book ends

The poetess has, in this book, told us about the closing period of the life of the hero's father, about the hero's birth, education, marriage, recreation, skill in royal duties and great popularity But she could, surely, have enlightened us also on a good many historically important events in the life of Laksmiśvara from his birth to accession, but unfortunately does not Of the five cantos, the first two cantos alone contain accounts of some ordinary events of his life, but the last three cantos are practically devoid of events It is for this reason, that in these three cantos, the poetess, in the absence of any historical events, has to have recourse continually to descriptions of natural scenery and so on, and to introduce some distractions, leaving out the main theme Thus, the poetess fails to supply an uninterrupted chronology of the childhood and youth of Laksmisvara, and specially from the third canto onward, the inquisitive reader very naturally longs to have at least some bits of historical information, and not mere poetic imagination In the third canto, we find the spring in its full glory, the sun rises and sets, so does the moon, the morning comes again,—but he whose presence we eagerly wait for, does not come to us as we would have liked him to do—no light is thrown on his life or feelings,—

her, Nature is all, men nothing In the fourth canto too, though we meet Laksmisvara once more, yet come to know nothing about him — as the poetess at once sends him out hunting, which is a very common occurrence in the life of all kings—ancient or modern The hero of these last three cantos, thus, is a model King of all ages—a King rejoicing with his dear bride in pleasure gardens a King going to hunt, a King acclaimed by his subjects—but the special events in the life of Laksmisvara his peculiar traits and habits, his individuality, in short, are left neglected

Hence, we cannot but conclude that although the Laksmisvara campu kavya contains some excellent poetical passages and descriptions of Nature and is, on the whole, well written —sweet in thought and language—yet it is painfully lacking in descriptions of actual historical events, and therefore, disappoints the reader, who from the introduction, expects a true picture of the State of Darbhanga more than half a century ago Woman-like, our poetess prefers free thought to fixed truth, fancy to fact, *imagination to information* She is a poetess through and through but no historian

But our poetess, though not a historian, proves herself very clever in rhetoric She adheres to the principles of the Pañcali riti—a riti in between the Gaudi and Vaidarbhi[1] So far as the qualities (gunas) go, her composition is marked with samata

1 Sahitya darpana chap IX, p 467 68 of the Nirnaya-sagara ed

and kanti[1]. She is quite free from vulgarity (gramyatā) and sweetness (madhurya) prevails in her both in sound and sense Only rarely she takes recourse to samadhi [2] As regards embellishments[3], she furnishes us excellent examples of svabhavokti,[4] upama[5], rupaka[6], utpreksa[7], arthantara nyasa,[8] vibhavana[9], vyatireka[10] and asis[11] From the point of view of word embellishments,[12] our poetess has a strong liking for alliteration[13], which is, in fact, a peculiar feature of the book Her merit in this respect is superbly displayed when she employs at ease words[14] of similar or almost similar sounds but with different meanings The fifth canto of the book is adorned with various sorts of artificial verse-forms viz.

1 For samata and kanti, see Kavyadarsa chap I, v 47 f , op cit, 85 f

2 e g p 25, v 16 "Dantura' 3 Arthalamkaras

4 e g p 2-3, v 6f, p 16, v 14 f

5 e g p 11, v 46, p 15, v 10, p 22 v 24 for prati vastupama, see p 9, v 10, paronomatic simile (slistopama), see p 19 v 25 f

6 e g p 5, v 9

7 e g p 24, v 14, p 36 v 16

8 p 31, v 44, p 38, v 26 9 p 32 v 45-46

10 p 46, v 21 11 p 1, v 1 f

12 Śabdalamkāras

13 e g Samarodbhata satru pratibbhata vikaṭa visam kata kataka kamtaka parivrta Sura vara kari puskara-sika ra seka-dvigunita Sudha-sitakasa vika-a cumbi etc

14 e g p 1, Krta akala ripu janadara bhanga-Dar bhanga namni nagari, p 2, prakramakaram iva abdhi sunoh, p 9, Virajamanam pararajamanam

cakra-bandha[1] visrngataka-bandha[2], padma bandha[3], muraja bandha[4], nāga-bandha[5], gomutrika-bandha[6], gavāksa-bandha[7], and so on It is undoubtedly true that all such artificial devices often hamper the spontaneous flow of poesy, yet it must be admitted at the same time that the motive which led her to adopt them, viz showing off her skill in and mastery over the language and versification, has been fulfilled successfully It is indeed no laughing matter to set forth her own name[8], her father's name[9] and so forth through such devices

Ramabhaī shows herself expert in the employment of metres too Sometimes we find that she mentions the name of a particular metre,—such as rathoddhatā,[10] puspitāgrā,[11] praharsini,[12] etc in some particular verse—without damaging the actual theme of the verse and actually uses that particular metre in that verse This must, indeed, be admitted to be an indication of great skill

Her skill in composing various forms of poetry[13] is manifest from the examples she furnishes in this work

1 p 48 v 30, p 52 v 43 cp Magha s Sisupala vadha, Chap XIX for these devices For similar devices in later Roman poetry, cp Martial i e 56 9 f
2 p 48 v 31 3 p 48, v 33 4 pp 48 49 v 33
5 p 49 v 34 6 p 50, v 36 7 p 50, v 37
8 See appendix p 1 f
9 See appendix p 8 10 p 46, verse 36
11 p 26, verse 21 12 p 41, verse 39
13 For the meaning of technical terms yugmaka, samdanitaka (also called visesaka and tilaka), See Sahitya darpana, chap VI, Nirnaya sagara ed p 371 Yugmaka, e g pp 25 26,

Unfortunately, however, the printing of the book is very defective Nouns, pronouns, verbs, etc , have been unaccountably joined together as one word Again, words have been separated just as unaccountably, no proper punctuation has been given, in short, the book is really unreadable Under these circumstances it is not fair to criticise the poetess for all the defects traceable Still, we notice here a few for which the poetess seems responsible

In verse 11 of the 3rd canto,[1] the second quarter has been hyphenated with the third i e the two padas form parts of the same compound But such a compound is not desirable In the second verse of the same canto[2], the particle "tara" in the second line has been used before the verb "virejuh," but it ought to have been used after the verb In the fourth canto (verse 6) in connection with the auspicious eulogy of the King by the bards[3] the harsh cawing of crows has been mentioned, but such a description fits in neither with an invoking of auspiciousness, nor with the accepted codes

Inspite, however, of all these defects, we must say that our poetess has succeeded creditably in her first attempt at poetical composition Her thought and style have much to commend themselves to the lovers of poetry and her metre and versification to the expert in rhetoric

verses 19 20, p 8, verses 33-34 Samdanitaka pp 52-53, verses 1-3 Kulaka pp 22 24 verses 5 10 Magha gives us examples of kulakas containing more than 10 verses

1 P 24 2 P 22 3 P 31

9 *SRIDEVI BALAPAJ'NI*

She wrote a treatise called the Campu Bhagavata a short summary of the Bhagavata purana in prose and poetry

10 *SUNAMANI DEVI*

She has composed a work called Kamaksamrta a religious treatise

11 *SUNDARAVALLI*

Sundaravalli a Mysore poetess was the daughter of Narasimha Ayengar and pupil of Kasturi Rangacarya She composed the Ramayana campu kavya[1] in six cantos corresponding to the kandas of the great epic

12 *TRIVENI*

Triveni a Southern Indian poetess flourished about a century ago She was the daughter of Ananta Acarya of Udayendrapura author of the Yadava Raghava-Pandaviya She was married to Venkata Acarya of Sriperumbudur Owing to the untimely death of her husband and only son she led to the life of a recluse towards the end

She was a prolific writer and composed a good many treaties —

i	Laksmi sahasra	Poems of devotion
ii	Ranganatha sahasra	
iii	Suka sandesa	Lyrical poems
iv	Bhrnga sandesa	
v	Rangabhyudaya	Poems
vi	Sampatkumara vijaya	
vii	Rangarat samudaya	Drama
viii	Tattva mudra bhadrodaya	

1 *Telugu Character*

PRAKRIT POETESSES.

An account of the Sanskrit poetesses certainly remains incomplete without a few words about their sisters who wrote in Prakrit So we are here adding a brief notice about 9 celebrated Prakrit poetesses, whose verses, numbering 16, are reproduced in this volume

All of them, except Avantisundari,[1] have been quoted by King Satavahana, also called Hala Satavahana, again, has been referred to by Bana who flourished in the first half of the 7th Century A D Therefore, these Prakrit poetesses must be much prior to this date

1 ANULAKSMI

Four of her verses are given here, of which three are love poems In the first verse, we find the realistic picture of an unchaste woman, making an artful advance to the young, innocent and devoted husband of another woman Well knowing the psychology of men and their tendency to succumb to flattery, this evil minded woman tries to win him over by complimenting him on his good looks and styling him as a great lady killer

In the second verse, we see that the inexperienced young man has fallen a prey to the snares of the vamp, but is still in a hesitating frame of mind and rather diffident, fearing his own inexperience, and so the woman tries to encourage him Want of experience, she points out with pretended fervour, is

1 For the date of Avantisundari, see *infra*

not a handicap to the course of sincere love—what counts is real affection and nothing else

In the third verse we find that the coquette has, at last gained her nefarious object Glowing with pride at her own success she vividly describes to her friend their passionate love making

The last verse of Anulaksmi is a fine description of a withered banyan tree on which bevies of parrots were sitting Mistaking from a distance the green bodies of those parrots for leaves and their red beaks for fruits weary travellers hastened towards the tree for resting in the shade But as soon as they appro ached it the parrots all flew away revealing the bare trunk and every one laughed This verse may be taken to be allegorical reminding us of the sad fate of the jackdaw in a peacock s feathers [1]

Anulaksmi proves herself to be a wonderful painter of human passions and weaknesses The ways and subtle devices of an unchaste and unscrupulous woman—how she advances step by step, how she takes advantages of human weaknesses and at last gains her object—are very realistically sketched by her

2 *ASULADDHI*

Both the verses of this poetess included here, portray the miserable plight of women separated from their husbands or lovers The first illustrates the mood type called prosita bhartrka or one whose husband is away to a foreign country Such a lady feels the pangs of separation, all the more intensely at the very sight of the kadamba flower —the flower

1 For a second interpretation of the verse see Ganga dhara Bhatta s comm on it

which blooms during the rainy season, the season that produces an intense hankering for one's beloved one

The second verse gives the picture of a clever messenger-maiden, trying to soften the heart of the man and bring about a reconciliation between the lovers.

8 AVANTISUNDARI

She was the wife of the famous poet Rajasekhara[1] and perhaps identical with the sister of Dhanapala[2] She was a fine gem of the Cahuvān family[3] Rajasekhara states in the Karpura mañjari that the drama was staged at her request Her opinions on some abstruse rhetorical questions have been quoted thrice by her husband in his Kavya-mimamsa[4] She has also been quoted by Hemacandra in his Desinama mala[5], while citing instances where Avantisundari had different opinions from him Thus, three of her Prakrit verses are preserved to us From the instances cited in the Kavya-mimamsa and from the importance attached to her opinions on Sanskrit rhetoric by her husband, it seems that she must have been a Sanskrit rhetorician and poetess of outstanding merit like him

1 See prastavana to the KarMan v 11, p 10

2 See PaiLNM, v 277 Dhanapala states that he composed the work for his younger sister Sundari [of Avanti], "कज्जे कणिट्ठ-बहिणीए-सुंदरी-नाम धिज्जाए."

3 Probably she, a Ksatriya by caste, had a romantic marriage with the Brahmana poet Rajasekhara

4 GOS, pp 20, 46 and 57 See also KP, ed by M Vidyaratna, 1909 p 28. See f n 7, p 66

5 Also called Desi śabda-samgraha or Ratnavali

The three verses of Avantisundari given here, are all love poems The first portrays a virahini, a girl separated from her lover Thinking that he has quite forgotten her, she laments that once for his sake, she did not hesitate to face even the risk of being condemned as a forward and shameless woman and went so far as to go to him openly before her elders But cruel as he is, he has forgotten even that

The second verse, portraying a virahin or a man separated from his sweetheart, gives the other side of the picture It shows that the girl is misjudging her lover, who is always pining for her and thinking of her lovely lotus face, in a frame of profuse bee black curls

The last verse gives the happy picture of a *loving* couple in which the husband says jokingly, evidently as a retort to his wife's complaint that he has forgotten her, that he lives only for her sake, only by drinking the fresh beauty of her face

The above verses bear ample testimony to the great poetic genius of Avantisundari—her superb simplicity, sweetness and charm A happy use of short alliterated words has a rythmic, musical effect

4 *MADHAVI*

The single verse of this poetess, reproduced here, is a rather humourous one, in which a pert messenger-maiden tries to civilise a boorish lover by enlightening him on the sort of men women admire Women, she points out, never like aggresive lovers—those who lord it over their sweethearts, but only those who are ever forbearing, docile and devoted

slaves Of course, it remains an open question whether this definition of the me enger maiden is universally true or whether a cave man sort of lover is sometimes more attractive to the fair sex

5 PRAHATA

Only one of her verses is given here It illustrates the mood type called svadhina patika or wife of a docile hen pecked husband She can do, she boasts to her friends, whatever she likes with her husband,—slap him with one hand and embrace him with the other The wayward and high handed behaviour of a rather unusual type of women is beautifully depicted in the ver e

6 REVA

The two verses of Reva both delineate the offended mood of women The first illustrates the mood type called khandita or a woman whose lover or husband again and again strays off from the straight and narrow path and again and again comes back to her for forgiveness The lady, her patience on the breaking point, asks her repentant lover which of his sins she is to forgive—his past sins or the present or the future ones?

The second illustrates the type called kalahanta rita, or one who has quarrelled with her lover Offended she leaves him, disregarding his pleadings as he hastily follows her But her back, conscious of his presence behind, is horripilated with a thrill of ecstasy, and this betrays her real feelings for him under all her outward show of anger

Both these gāthās are specimens of fine love-poems and testify to the keen insight and great power of expression of the poetess

7 *ROHĀ*

The one verse, given here, of this poetess portrays the mood type called kalahāntaritā or offended lady. Her friend tries to pacify her. Men, she points out, may sin, but women cannot for that reason play the role of judges and forsake them for ever. Women cannot live without men, so they have to forgive and forget the misdeeds of their lovers and take them back

8 *ŚAŚIPRABHĀ*

Her verse gives just the opposite picture. Here a friend remonstrates with an ever indulgent and docile lady who is never angry and never averse to forgiving her guilty lover again and again. In reply she points out, true that she is ever forbearing though she knows well his fickleness, true that she is over submissive and dances to his tunes—yet what better can a woman do? A woman cannot live without a man, however callous and disloyal he may be—a creeper cannot but cling to the tree, though the tree may stand immoveable and irresponsive

Both this verse and the above beautifully portray the inherent magnanimity, tenderness and constancy of women—their tendency to overlook the faults and weaknesses of their loved ones and remain unshakable in their love and loyalty

9 VADDHAVAHI

Her verse describes the prosita-bhartrkā type, a woman separated from her husband, getting agitated at the sight of, what she thinks, the dark clouds of the rainy season, but which really, as her friend points out, are nothing but the cliffs of the Vindhya mountain

GENERAL TREND OF THOUGHT AND STYLE OF THE PRAKRIT POETESSES

The Prakrit poetesses have left some very fine love lyrics for us to enjoy With true feminine intuitions, they have penetrated deep into the secrets of the lovers' hearts, and with true womanly sympathy, again, they have painted the joys and sorrows, successes and disappointments, magnanimity and jealousy of the lovers' world Their delineations are, thus, all very realistic, sincere, and unaffected

Various mood types of women have been taken up —viz five out of eight[1], recognised in rhetorics, such as svadhina patika, prosita-bhartrka, khandita, kalahantarita and virahotkanthita [2] Besides these, other types, such as a forward unchaste woman and a sweet-tempered forgiving lady-love, have been beautifully described

The poetesses are to be specially congratulated for their lucidity of style and simplicity and charm of expression

1 For these see f n J, p 64

2 For the translation of these terms, see under the verses concerned

COMPARISON OF THE SANSKRIT POETESSES WITH THE PRAKRIT POETESSES

To both the Sanskrit and Prakrit poetesses love is the most engrossing theme, and like their sisters, the Prakrit poetesses too, are rather reluctant to waste their poetic genius in vain speculations about the unknown and the unknowable in probing into a mystery that has remained a mystery eternally and must ever remain so

The Prakrit poetesses have illustrated two new types of love, not found in the verses of the Sanskrit poetesses, viz the amazonian type or the love of an over-bearing woman who delights in domineering over her lover, and just the opposite type, or the love of an extremely docile woman who knows no better joy than submitting herself unreservedly to her lord's whims and wishes The definition of a ladies' darling, too as attempted by a Prakrit poetess, is not found in the Sanskrit verses

The Prakrit poetesses seem, on the whole, to be more self-restrained than their sisters, and to have refrained more from dwelling on the grosser aspect of love

Woman like, the Prakrit poetesses, too, have cast no aspersions on the opposite sex On the contrary, they have gladly accepted, as we have seen, the inevitable conclusion that, though men are not perfect, women cannot be too critical, but must always be ready to shoulder the blame, and sacrifice their personal feelings for the sake of their beloved ones

The verses of both the Sanskrit and Prakrit poetesses are tinged with fine feminine touches, peculiar to the sex. Avoidance of bombastic words and phrases, grace and clearness of style, and depth and keenness of insight are common to both.

COMPARISON OF THE SANSKRIT POETESSES WITH THE FEMALE VEDIC SEERS

It will be interesting to compare the Sanskrit poetesses with the female Rsis or seers, to whom are attributed several hymns in the Rg-veda [1]

Like their sisters who have continued the rich tradition, handed down to them, of all-round erudition, culture and poetic genius, those female Vedic seers, too, are imbued with passionate womanly desires and feelings, eager to drink to the full all the joys and beauty, funs and frolics that this

1 As many as 27 female Rsis are enumerated in the Brhad devata of Saunaka II 89 91 Some of these are merely natural phenomena etc personified, such as, Ratri, singing a hymn of poetic beauty to herself (x 127), Sūrya (x 85), Sraddha (x 151) Vac (x 125) Daksina (x 107) etc all singing hymns to themselves Some, again, are well known mythical figures—such as Indrani (x 86, 145) Aditi (IV, 18), Yami (x 10) Urvaśi (x 95) etc Still, however traditional their authoresses may be, these hymns finely portray feminine ideas and ideals And further, there were, undoubtedly, some great female Rsis, celebrated both for their poetic genius and religious attainments, otherwise, later authorities like Sayana Saunaka and others would not have, all on a sudden, fixed on them as the 'seers' of several hymns It is noticeable, in this connection, that neither the Bible, nor the Koran attribute any hymn to any female saint

world of ours can offer To them also love is the all important thing conjugal happiness the height of bliss And religion to them is but a hand maiden of mundane happiness and well being Hence it is that we find that the prayers uttered by these female seers are all for securing some or other earthly boon—such as suitable bridegroom love of husband, worldly enjoyment and so on—, and never for salvation, religious uplift, or supra mundane bliss Thus, Visvavara a married woman prays to Agni for marital happiness and secure life [1] Ghosa a princess, afflicted with leprosy and unable consequently to get a husband, petiously prays to Aśvins, the divine physicians, to heal her as they have healed many gods and men before [2] She is 'growing old at home' so let them grant her health and youthful beauty,[3] and help her to get a rich chieftain husband [4] Let them, further enlighten her about the amorous art and ways of love, of which she is by circumstance ignorant [5] The intense pent up desires of an old maid who is, perforce obliged to forego conjugal bliss and domestic life —her disappointment and suffering—are very beautifully and realistically portrayed in the hymn

No less human is the hymn sung by Apala[6] whose plight resembles that of Ghosa Suffering from skin disease and disowned, for that reason, by her husband, she turns to Indra as her only resort, and

1 RV V 28
2 Op cit X 39
3 Op cit X 39 3
4 Op cit X 40 5
5 Op cit X 40 11
6 Op cit VIII 80

prays to him to heal her and re unite her with her husband Her prayer is granted and she is cleansed and gets a 'sun like skin' through the grace of Indra The hymn is a forceful representation of the longings of a deserted wife for her husband

There are other verses of equally sensuous character Romasa,[1] being condemned of immaturity by her husband, assures him to the contrary and dwells on her sprouted youthful charm Similarly, Lopamudra,[2] wife of Agastya, in a hymn to Rati or pleasure, complains of her aged husband s coldness and neglect, and invites him to join her in love 'We have toiled and laboured,' she says, 'we are getting old, so let us now enjoy life ' Again in two verses attributed to Indrani,[3] she tries to attract her husband by recounting her own beauty and allurements in a manner that is scarcely decent

This last 'seer' gives us a very fine picture of a jealous wife in two hymns The first[4] is a spell to rid the wife of a favoured co wife or rival To gain her husband for herself alone, she plucks a herb and utters *incantations so* as to blow the *rival* wife far away, and reign supreme herself alone Every line of the hymn breaths forth the deep rooted hatred and malice of a frustrated woman s heart

The second verse,[5] too, is intensely human Not only can the jealous wife not tolerate a woman

1 RV I 126 7
2 Op cit I 1 9 1, 2
3 Op cit X 86 16 1
4 Op, cit X 145
5 Op cit X 86

rival, but she is equally impatient of her husband's devotion to a man friend as well. Very cunningly, she tries to poison her husband's mind, step by step, by various devices. First, she appeals to his self-respect and tries to persuade him that his friend is usurping his own lawful rights. So let him give up tolerance and apathy and avenge himself. Failing still to rouse her husband's anger, she next tries a more potent move by appealing to his chivalry and valour. Quivering with rage yet pleased with her own charms and attractions,[1] she recounts how she has been insulted by his false friend, as if she had no husband to protect her. Failing still to incite her husband, she at last despairingly tries to allure him by her own beauty and charm, but yet fails. The psychology of a jealous wife,—her intense hatred even for a male rival to her husband's affection, her extreme cunningness and scheming mind, have been so well reflected here as to make one amaze at the deep insight of the author of the hymn.

Just the opposite picture is represented by the verse of Śaśvatī,[2] an affectionate, devoted wife, an unselfish, heroic woman, who makes penances for her husband's sins, expiates and frees him, and when he is restored to perfect health and manhood sings out in joy.

One long hymn[3] portrays a newly married bride and contains some famous marriage mantras. The consummation of her life lies, the hymn points out, in

1 RV X 86 4 7 2 Op cit VIII 1 34
3 *Op cit* X 85 *Attributed to Surya*

reigning supreme over her husband's home, surrounded by sons and grandsons.

Motherliness is illustrated by the verse of Agastya's sister[1] where she prays for her sons, and the hymns attributed to the mothers of Indra[2] in which they proudly recount their beloved son's glorious deeds and achievements.

Besides thus illustrating the various stages in a woman's life, other hymns give some other types of women. Thus, Godhā[3] in a hymn to Indra avows her submissiveness to and utter dependence on the deity.

Another verse[4] delineates a passionate voluptuous type of woman, trying to seduce even her own brother.

A third[5] depicts an unchaste woman,—how she holds a mean opinion of her own sex and lowers it to the eyes of others too.[6] A faithful envoy is portrayed by a fourth.[7]

Thus, like the verses of the Sanskrit poetesses, the hymns of the female seers, as well, deal with a variety of subjects, illustrating different stages in a woman's life, such as (1) an old maid wishing to get married (Ghoṣā), (2) a newly-married bride (Sūryā), (3) an affectionate and loyal wife (Śāśvatī), (4) a jealous wife (Indrāṇī), (5) a voluptuos wife (Romaśā

and Lopāmudrā), (6) a sick wife, deserted by her husband (Apālā), (7) a contented matron (Visvavārā) and (8) a proud mother (Agastya's sister, Aditi and Indramātaraḥ), as well as, different types of women, such as (1) a humble religious woman (Godhā), (2) a vamp (Yamī), an unchaste woman (Urvaśī) and (4) a faithful envoy (Saramā)

What strikes us in these verses is their extreme human interest,—full of animation and vigour, they are passionate outbursts from the very depth of a feminine heart.

Nature is not touched as such. But incidentally in the hymns, we get some beautiful descriptions of night[1], fire etc

If we compare the verses of the Sanskrit poetesses, with the hymns of the female seers, we find the same spirit, the same tinges of a woman's heart, although particular pictures like those of an unmarried maid, a proud mother etc, may be lacking in the former These latter hymns are, perhaps, more crude, more passionate, more vigorous, more forceful than the former verses, while the former are more artistic, refined and lyrical than the latter.

COMPARISON OF THE SANSKRIT POETESSES WITH THE BUDDHIST THERIS

Lastly, a few words may be said by way of comparison between the Sanskrit poetesses and the Buddhist Theris or sisters, 71[2] in number, to whom

1. RV X 127

2 Omitting the two poems ascribed to the followers of Patacārā collectively

are attributed more than 500 hundred stanzas in the Theri gatha [1]

It is evident at once that two opposite currents of thought run through the verses of the Sanskrit poetesses and the Buddhist Theris respectively The Sanskrit poetesses, as we have seen, passionately love this sensible world of ours, and are intensely alive to all its beauty, joys and varieties, while singularly averse to looking beyond to the supra-sensible The Buddhist Theris are just the opposite They are women who have left the world—to them nothing but an abode of perpetual sins and sorrow—to seek for something higher, to secure release from re births to attain the perfect calm of Nirvana, and while thus trying to shut the door against the miseries and uglinesses of the world they had to shut out its joys and beauties, novelties and freshnesses as well Hence it is that while the verses of the Sanskrit poetesses are rich with a great variety of subjects—Nature, Man, Love—those of the Buddhist Theris are sometimes almost monotonous, to the non Buddhist reader, in their reiterations of the same theme viz glorification of the Buddhist ideals of renunciation and extinction—Nirvana Thus, while the Sanskrit poetes

1 The question as to whether these Theris were real historical personalities or mere traditional names need not be discussed here It is enough to hold that these verses express the ideals and sentiments of certain saintly women of the Buddhist order See Winternitz's Hist of Ind Lit Vol II pp 101 ff especially p 10 and f n 3 there Mrs Rhys Davids's Psalms of the Sisters Introd especially p XXIII

ses—poetesses in the truest sense of the term,—display an intense love of Nature, the Buddhist Therīs, more nun than poetess, have utterly neglected this most popular theme. So have they neglected Man, and although a personal note is frequently struck in these autobiographical verses,—such as mother's sorrow at the death of a child, a wife's suffering at the brutalities of her husband and so on,—yet Man as a subject, as an object of attention, has never been taken up in right earnest.

In the same manner, while to the Sanskrit poetesses, full of womanly sentiments, love is the most important thing, to the Buddhist Therīs, it means absolutely nothing. The Sanskrit poetesses have not hesitated to give vent to their natural inclinations, and glorify human love, its beauty and delights. The exactly opposite thing is done by the Buddhist Therīs. To them, passion is at the root of all sufferings and the very first thing to get rid of. Again and again,[1] the futility of sensuous love, its utter ugliness and impurity, are vividly dwelt on. Thus, while the verses of the Sanskrit poetesses are rich with the subtle fragrance of an intense feminine heart and reflect its peculiar joys and sorrows, strifes and turmoils, the gāthās of the Therīs, who have reached

1 cp e g Khemā (52) 139ff, Guttī (56), 163ff, Uppalavannā (64), 224ff, Subhā Kammaradhitā (70), 338ff Subhā Jīvakambavanikā (71), 366ff, Sumedha (73), 448ff etc

The figures inside the round brackets indicate the serial numbers of the Therīs, and those following outside, the running numbers of the verses

their goal, voice the tranquil content, the utter detachments from the world of sense, the profound indifference to joys and sorrows alike, that are neither feminine, nor peculiar to any sex, but belong to the Seer alone—a Seer who belongs to no sex in particular, to whom universal benevolence is the only thing, individual attachments nothing

From the very nature of their theme, the gathas of the Theris have an austere simplicity of expression although some of them can really boast of some really beautiful similes [1] Still they lack, naturally, the sweetness, music and grace of the ornate poetry of the Sanskrit poetesses

To sum up while the verses of the Sanskrit poetesses display multifarious interests, the gathas of the Theris are one pointed the former are more objective and concrete i e concerned more with external things, the latter more subjective and abstract, or speak more of the inner experience, the former sensuous and lyrical, the latter serious and didactic, the former eager and alive, the latter earnest and calm, the former peculiarly feminine and individual, the latter benevolently universal and indifferent the former simple yet sweet, the latter simple but austere Thus it is, indeed, very interesting to study side by side these two groups of verses—one passionate, the other profound, one lively, the other lofty, one reverentially silent about the world beyond, the

1 A very good example is furnished by the poem of Patacara (47) 112ff The poem of Ambapali (66) 252ff, too, is a beautiful composition, full of rich artistic imageries

other vigorously contemptuous of the world sensible—both from the pens of women, yet both so discordant.

There is, however, a striking point of similarity, viz. that the Buddhist Theris, though with one voice condemning human love, yet have never, in common with the Sanskrit poetesses, spoken degradingly of men. Even when ill-treated by men, they have kept silent or blamed their own lots, not men. A good example of this is furnished by the poem of Isidāsi,[1] who though cruelly deserted by her three husbands, one after another, for no fault of her own and inspite of her unselfish efforts to serve them loyally, blames her own past misdeeds, and never her husbands. Again, when they are unable to practise self-control they never point out to men as temptors, but frankly admit their own inherent weaknesses.[2] Thus, Sihā, being unable to control her sensuous inclinations, decides to commit suicide,[3] Vimala,[4] a courtesan, frankly admits her own past guilts and makes no one responsible, and so on. What is more, even when they themselves, with no evil intentions, are being tempted by Mara, or the Evil One in the form of some youthful gallants,[5] or even in the form of suitors[6] and so on, they heap no violent reproaches on the head of men, but only try to avert

1 (72), 400ff

2 cf e g Sama (29), 37 38, Uttarra (30), 39 41, Vaddhesi (38) 67ff, etc

3 (40), 77ff 4 (39), 72ff

5 Cp C G Khema (52), 139ff, Gutta (56), 163ff, Upacala (60), 189ff, Sisupacala (61), 196ff, etc

6 Anopama (54), 151ff etc

them from their unholy intentions by portraying vividly the utter worthlessness and contemptibleness of all sensuous passions and lusts Thus, Subha Jivalambavanika,[1] harassed by an evil minded young man, utters not a single word of reproach, on the contrary, plucks out her lovely eyes in order that they may not tempt men any more Sumedha, when disturbed in her meditation, by her suitor, bursts into no voilent temper, casts no aspersions on him, but, on the contrary, tries to reason with him and make him understand the situation with exemplary patience and sympathy and so on

The significant fact is that in direct contrast to this sort of womanly broad mindedness, forbearance and sympathy, the poems of the Theras, or the Brethrens or monks, abound in attacks on women as vile temptresses who are always trying to seduce and lead men astray[3], as the cause of all sufferings whom a man should always avoid[4], and so on and so forth This contrast between the tones of the two sets of gathas finely illustrate the fundamental difference between men and women, and strongly testify to the instinctive protective tendency of women of all types and ages The Sanskrit and Prakrit poetesses cared for love, and hence it is understandable, in their cases, why they could not be, as frankly admitted by one of them[5], too critical of men But these Buddhist Theris had nothing to

1 (71) 3u ff 2 (73) 44 ff
3 Cp e g poems 6"ff 2 9ff 4 3ff etc
4 73-ff 5 Roha, also Saśiprabha

thrice, is each time deserted by her husband, and at last leaves the world through sheer disgust and disappointment Other examples are Mutta,[1] married to a cruel hunch back, Nanda[2] whose suitor dies just before marriage, Sumangala's mother,[3] married to a brutal husband and harnessed to kitchen drudgery, Sama,[4] grief stricken at the death of her friend, Ubbiri[5] mad at the death of her only daughter, Patacara,[6] who loses two sons, husband, parents and brothers, Chanda,[7] widow, childless, poor and friend less, Vasitthi[8] who loses her son, Kisa Gotami[9] who loses her husband and son, Bhadda Kundalakesa,[10] a rather unusual case, who has to Lmill her husband in self defence, Uppalavanna,[11] also an unusual case, re-married unknowingly to the husband of her own daughter and so on There is nothing to show that if such women had normally happy domestic lives, they would have renounced the world in quest of the peace of Nirvana

CONCLUSION

It is clear from the above that immense, indeed, is the value of the contribution of women of ancient India—of the female Vedic seers Buddhist Theris Prakrit poetesses and Sanskrit poetesses—to the field

1 (11) 11,
2 (19) 19-20
3 (21) 23-4
4 (29), 37-38
5 (33) 51ff
6 (47) 112ff
7 (49) 12[illegible] ff
8 (51) 133ff
9 (63) 213ff
10 (46) 107ff
11 (64) 216ff

of poetry But they were votaries of not only Muse, but contributed their quotas, though generally not known, to other spheres no less,—such as drama, history, smṛti, tantra, philosophy and even medicine, astronomy and mathematics[1] And, in every sphere they have given evidence of their clearness of insight, depth of critical accumen, richness of thought and power of expression In no other country has the *ancient literature been enriched so much by women* as in India In no other country have so all round a culture, so great a height of intellectual attainments been gained by ancient women as in India This indeed, is an heritage which every Indian woman may justly be proud of this, indeed, is a tradition which every Indian woman should try to emulate and preserve

Nowadays, a great deal of controversy is being carried on, both in India and outside, as to the status of Indian women in those days of hoary antiquity What better evidence can there be to the eminence of their position both in home and in society, than the fact that women of those days were not only highly educated, but were themselves over and above, creative geniuses and artists of no mean order? If women of ancient India could produce so many works of such outstanding merit, they could not by

1 See other vols of this series cp also Gargi Vacaknavi (Brh Up III 8) Maitreyi Gargi (op cit II 4 1—14 and IV 5 1—15) and Vadava Prathitheyi (AśvGS III 4 4) Lalla (Kashmirian philosopher and saint) Patai cala Kapya s wife (BrhUp III 7 1) etc etc

any means be kept down as mere chattels in the seclusion of the zenana But they were daughters that were equally cared for and educated like the sons sisters that claimed intellectual partnerships with their brothers wives that were real helpmates and companions of their husbands mothers that were foremost teachers and guides of their children public spirited women and educationists that shaped the morale of the society in no mean degrees This fact must be borne in mind when we sigh for our past glory and freedom for, to utter a truism the uplift of a nation invariably depends on the uplift of women,—in the national resurrection women are destined to take an equally important part as men

Attribution of some verses of the Sanskrit poetesses to other poets and some remarks about the dates of Sanskrit poetesses

The ascriptions of verses in Sanskrit anthologies and similar works are often fluctuating and a variety of attribution is found in many cases Out of 140 Sanskrit stanzas collected in this work only fourteen verses (see below) are found attributed to other poets in certain anthologies other than those in which they are found assigned to the name of the poet in question and two verses (nos 72 73) are found in the Bilhana kavya in the form of a dialogue between the poet lover Bilhana and his lady love Rajakanya Sasikala or Candrakala[1] It may be doubted whether these stanzas were really composed by the poetesses concerned As however it is not

1 Vv 31 32 p 150, Kavyamala vol 13 NSP 1916

possible for us to decide the relative authenticity of the different attributions and as we have at present no other evidence at hand, we have to leave the question open Again, some verses are found anonymously in rhetorical and anthological literature and references to these have been given in this book in foot notes

The following are the fourteen verses ascribed, in other anthologies to the poets named here The numbers in bold type refer to the serial numbers of the verses in our book

2 राजशेखर, SUK, MS, V 2 379, SUK, 2 76 4, pp 118—119 **3** अमरु, SUK, MS, 2 232, अमरक, S'P, 3558, SMV, 57.4 p 198, अमरुक, Padya racana, 8 14 **4** वाक्कूट, KVS, v 356, p 109 **14** चित्तप, SUK, p 15 **71** This verse occurs in the Niti s'ataka *by Bhartrhari, v 92, p 40, NSP ed, 1929* **101** मयूर, SSV, v 2515, p 429, Subhasitavali of S'rīvara, Bhandarkar Oriental Research Institute, Poona, MS No 204 of *1875 1876*, verse no 2503 **109** श्रीराज्यपाल,, KVS, v 414, p 128 **110** चौत्राक, SSV, v 1777, p 301, SRB, v 106, p 359 **113** अमरुक, S'P, v 3545, p 523 **126** शाकवृद्धि, S'P, v 3563 p 585, SRB, v 9, p 355, वृद्धि, SSV, v 1734 **127** चौत्राक, SSV v 1760, p 298, SRB, v. 54, p 354 **132** Jointly attributed to Govindasvamin and Vikaṭanitamba, S'P, v 3610, p 536 **134.** अमरु, PVL, pp 101—102

137. अमरु, SP, v 3747, pp 562—563, SSV, v 2147, p 370, SRB, v 21, p 343 [The verse of Sarasvatīkuṭumbaduhitṛ, सुरताय नमस्तस्मै, etc has been attributed to Sītā in the Bhoja prabandha, p 65, NSP ed, 1928]

As the evidence of the anthologies regarding authorship is not always reliable, the chronological conclusions based on it may not be absolutely certain in all cases One of the methods adopted by us for deciding dates has been to trace the stanzas concerned in some rhetorical work or other of known date We have adopted this method in seven cases, viz in those of Cinnamā, Phalguhastinī, Sarasvatī Śīla Bhaṭṭārikā, Sītā, Vijjā[1] and Vikaṭanitambā However in all these cases, fortunately, the stanzas on which we have based our chronological conclusions are not definitely attributed, except in the case of the first mentioned poetess, to any other poets in other anthologies, though, at times some of them are found anonymously This silence of anthologies as to authorship does not however, prove anything contrary to our conclusions

The following are the verses referred to above — (1) Phalguhastinī's first verse (no 70) is found under her name in all the four anthologies in which alone it has been found[2] (2) Sarasvatī's first verse (no 75) is ascribed to her in Banahatti's edition of the Kāvya-

1 Regarding further authenticity of the verses attributed to Vijjā, see also foot note, p xxxviii

2 See f n 1, p 31

prakasa[1] and anonymously in three other rhetorical works[2] (3) Sila s fifth verse (no 8?) is attributed to her in as many as four anthologies[3] and anonymously in two others[4] (4) Sita s verse (no 48) is found under her name in a particular MS of the Bhoja prabandha and in one rhetorical work[5] while anonymously in certain other rhetorical works[6] (5) Vijja s sixteenth verse (no 116) which helps us in determining the lower limit of her date is ascribed to her in all the six anthologies in which it has been found[7] Her third verse (no 103) relying on which we have ventured to fix the upper limit of her date is found under her name in three anthologies[8] and anonymously only in one[9] In this verse she distinctly refers to the fourth pada of the first verse of Dandin s Kavyadarsa[10] The sixth verse of Vikatanitamba (v 135) is assigned to her in the anthology in which it is found

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1 See f n 2, p 33

2 RG p 393 AK p 246 SKB p 225

3 SP p 567 SRB p 369 SMV p 301 SHV MS f 25 (v 1853) 4 PVL p 118 KVS p 159

5 See f n 1 p 38

6 KS of Hemacandra p 14 KM p 86 KVS p 32 7 See f n 2 p 49

8 SHV f 31 SP p 29 SRB p 35

9 SMV p 47 10 मानसे रमते नित्य सर्वशुक्ला सरस्वती ।

As regards Candalavidya the date we have assigned to her is correct if the ascription of the verse to the joint composers be right This verse is not quoted from any of Kalidasa s works

PART II

TEXT

Sanskrit Poetesses

ANONYMOUS

पल-लेख ।

(1)

कुलीन स्वाधीन भ्रमण परिहीन प्रियतम
क्षमा सिन्धो साध्वी शरण करुणा भाजन विभो ।
अयीदानीमस्या कुरु करुणामिन्दीवरदृशो
ह्यग्रेय प्राणेश क्षणमपि विलम्बं न सहते ॥[1]

कस्या । [शिखरिणी]

2 BHAVADEVI[3]

तरुणी ।

(2)

सनाभ्यानौ तुल्याविभजन भुवा जन्म च सह
प्रवृद्धौ नाम्ना च स्तन इति समानावुदयिनौ ।
मिथः सीमा माने यदिदमनयोर्मण्डलवतो
रपि स्पर्धा-युद्धं तदिह हि नमस्य स्थितिमिमा ॥२॥[3]

भावाकदेव्या । [शिखरिणी]

1 SH\ I 40(a)
Al o called Bh vakadev and Bharakadev
3 k\~ r 1 p 04

(7)

सुगतात्मज रूप सुरूप-धरं
वहु लक्षण भूपित-देह धरम् ।
अमिताभ तथागत मौलि धर
कनकाब्ज विभूपित वाम करम् ॥२॥

(8)

कुटिलामल-पिङ्गल धूम्र-जटं
शशि विम्ब-समुज्ज्वल-पूर्ण मुखम् ।
कमलायत लोचन चार कर
हिम खण्ड विमण्डल पुण्ड पुटम् ॥३॥

(9)

अधर जित-पङ्कज नाभि समं
शुभ कुण्डल मण्डित लोल करम् ।
विमल कमलोदर नाभि तल
मणि-मण्डित शेखर हेम-वरम् ॥४॥

(10)

कटि वेष्टित चित्र सुवस्त्र धर
जित[1] हान महोदधि-पार गतम् ।

1 From √ha to go the word hana is derived As every root meaning to go may also mean 'to know to understand or 'to get (acc to the dictum सव गत्यर्था बाधार्था प्राप्त्यर्था वा), hana here means jnana knowledge

बहु पुण्यमुपार्जित-लब्ध वर
ज्वर[1]-व्याधि-हरं बहु-सौख्य-करम् ॥५॥

(11)

शुभ शान्ति-करं त्रि-भवास्तकरं
भव-भय हरं[2] स्तुति-देह वरम् ।
विविधाकुल-निर्जित मार-बल
दश-पारमिता परमार्थ करम् ॥६॥

(12)

स्थिति वृक्ष-विहार-विवेक-परं
नयनाढ्य-हास विबोध-करम् ।
मणि-नूपुर-रञ्जित पाद-युग[3]
गज-मत्त विलम्बित हंस-गतिम् ॥७॥

(13)

परिपूर्ण महामृत-लब्ध ध्वनि
क्षीरोद[4]-जलार्णव नित्य-गतिम् ।

1 Metre defective

2 Metre defective, one syllable missing

3 Cp Tibetan translations of this stotra by Bhikṣu Candraśrī, Stan gyur vol 3, Cordier Catalogue, Nos 43 and 46 These presuppose two slightly different recensions of the stotra Tibetan Character The former (No 43) has पद-युग, while the latter (No 46) reads चारु-पद ।

4 Metre defective one syllable missing and क्षीरो should be short

श्री पोतलकाभिनिवास रति[1]

करुणामय निर्मल-चारु दृशम् ॥८॥[2]

इति श्रीमदार्यावलोकितेश्वर भट्टारकस्य चन्द्रकान्ता-भिक्षुणी स्तव स्तोत्र समाप्तम् ॥

5 CINNAMMĀ

शिव ।

(14)

कल्पान्ते शमित त्रिविक्रम[3]-महा-कङ्काल दण्डो स्फुरच्च

छेद-स्यूत नृसिंह[4] पाणि नखर प्रोतादि कोलामिषः[5] ।

1 Metre defective one syllable missing

2 Royal Asiatic Society of Bengal Hodgson Collection MSs B 39 and B 68 The folios are not paginated *Nepalese Character* The reading of B 68 is very corrupt See also note 3 p 5

For Avalokiteśvara referring to the Bodhi sattvas see Mahāvyut 22 15 for Avalokiteśvara as a great Bodhi sattva, see Śiks p 216 Bodhic, p 314

3 Bali king of demons occupied the city of gods and banished them all from it For conquering him Viṣṇu assumed the form of a dwarf and covered the heaven the earth and the nether region by three strides (Trivikrama) Vāmana was the fifth incarnation of Viṣṇu see BhP 8 14 24 VāmP 48 53

4 For details see AgniP chap 30 HarV chaps 30 39 BhP 7 1 10 ViṣṇuP, I 17 21

Almost every Purana contains some account of Nrsimha This was the 4th incarnation of Viṣṇu

5 BhP 3 12 20 KalP 19 22 This was the 3rd incarnation who killed Hiranyakṣa

विम्बैस्तार्णवना नितान्त-मुदितो नो मन्त्य[1]-कूर्मायुतौ[2]
कथन् धोयस्तां गतोऽन्यतु मदा मोहं मदा मेरयः[3] ॥
चिदम्मायाः । [शार्दूल-विक्रीडितम्]

6 GANDHADIPIKA

धूप ।

(15)

शशि वन-गिरि मद मांसी जतु-भागो मन्दय लोहयोर्भागौ ।
सिल्लैर्गुड-परिमुदितैर्गन्ध-गृहादीनि धूपयेच्चतुरः ॥[4]
गन्धदीपिकायाः । [गीतिः]

7 GAURI

शिव ।

(16)

उन्फल्लगन्ड परिपुल मुखारविन्द
सौगन्ध्य लुब्ध मधुपाकुलया रता [1]
[2]भुग्न पीन कुच चूचुकयाऽतिगाढ
मालिङ्गितो गिरिजया गिरिश पुनातु ॥१॥ [3]
गौर्या । [वसन्त तिलकम्]

राज-वर्णन ।

(17)

श्यच्छ्रुति मस्तक प्रविगलन् सद्वण चिन्न स्थिलि
र्नश्यत् साङ्ग बल प्रनष्ट वचन प्राग्भार पूर्ण स्मृति ।
द्वोऽत्यन्तमथ क्षय कलि महा म्लेच्छेन निर्मूलितो
धर्मं सम्प्रति चाल्यते तव कराल्म्बेन भूमीपत ॥२॥[4]
गौर्या । [शार्दूल विक्रीडितम्]

द्विपदकीर्ति ।

(18)

कालिन्दीयति कज्जलीयति कलानाथाङ्कमालीयति
व्यालीयत्यहि-मण्डलीयति मुहुः श्रीकण्ठ-कण्ठीयति ।
शैवालीयति कोकिलीयति महा-नीलाभ्र जालीयति
ब्रह्माण्डे रिपु-दुर्यशस्तव नृपालङ्कार-चूडामणे ॥३॥[1]

गौर्याः । [शार्दूल-विक्रीडितम्]

भुशण्डी ।

(19)

महाचण्डीव संभाति भुजण्डी[2] भवतः करे ।
प्रताप-ज्वर-संभ्रान्त-गोलिका जीव हारिणी ॥४॥[3]

गौर्याः । [अनुष्टुप्]

(20)

यदि चूर्ण परिपूर्ण निजान्त-
गोलिका गरल-वक्त्र-विकाशा ।
बाहु-भीषण भुजङ्ग-भृतेयं
भाति दुष्ट भुजगीव भुशण्डी ॥५॥[4]

गौर्याः । [स्वागता]

1 PV., f 10 (a), v. 94.
2 भुशण्डी ?
3 PV., f. 14 (b), v. 144
4 PV., f. 14 (b) v 145.

रण ।

(21)

नो चापाकलनं न पत्रि-धरणं नो ज्या-समाकर्षणं
नो बाहु-स्फुरणं न बाण-गमनं सन्दृश्यते ते रणे ।
किन्तु प्रौढ करीन्द्र-कुम्भ विगलन्मुक्ता गण प्रस्फुरत्-
प्रत्यर्थि-क्षितिपाल-मौलि मणिभिर्विद्योतते भूरियम् ॥६॥[1]

गौर्याः । [शार्दूल-विक्रीडितम्]

अरि-नारी ।

(22)

चन्द्रानना चन्द्रक चारु-गायत्री[2]
सा कोप वित्रस्त-चकोर-नेत्रा ।
शैलेयभुग्भिः स्मर-भाववद्भिः
संसेव्यतेऽद्रावरि-भामिनी ते ॥७॥[3]

गौर्या । [इन्द्र वज्रा]

ललना-वर्णन ।

(23)

विश्वेश्वरेणैव विनिर्मितेयम्
अर्धाङ्गनात्वं प्रतिपद्य यत्नात् ।

1 PV., f. 15 (a), v. 164
2 Meaning and metre defective गात्रा ?
3 PV., f. 16 (b) v. 165.

यताम्त्रिलोकी महिलोपमाया
मद्वेति भावेन विभाति गौरी ॥८॥[1]
गौर्याः। [उपजातिः]

जल-केलि।

(२४)

निनि सरन्ती रति जित्वराङ्गी
नीरात् सरागाम्बुज-लोचन श्रीः।
आलोकि-लोकैः स्व रुचा स्फुरन्ती
जलाधिदेवीव दैवेश[2]-वन्द्या ॥९॥[3]
गौर्याः। [उपजातिः]

भ्रू।

(२५)

रेखाच्चकोर-खञ्जन-मीन-मृगाणाञ्च गञ्जनात्तुष्टः।
अर्पितवान् भ्रू मिषतो मारक्त छत्र-युगमकं सुदृशोः ॥१०॥[4]
गौर्याः। [गीति]

नेत्र ।

(26)

मुग्धे शृङ्गार सरसि लावण्यामृत पूरिते ।
काम-क्रीडा हित भाति नयन शफरी युगम् ॥११॥[1]

गौर्या । [अनुष्टुप]

कटाक्ष ।

(27)

अपाङ्गस्तव तन्वाङ्गि विचित्रोऽय भुजङ्गम ।
दृष्ट मात्र सुमनसामपि मूर्छा विधायक ॥१२॥[2]

गौर्या । [अनुष्टुप]

अधर ।

(28)

सुधा विद्रुम सत्सारैर्धात्राऽस्या चितोऽधर [3]
यतोऽनङ्ग भुजङ्गेन दष्ट जीवयति क्षणात् ॥१३॥[4]

गौर्या । [अनुष्टुप]

1 PV f 27 (a) v 230   2 PV f 21 (a) v 231
3 M defective रचित्तोऽधर ?
4 PV f 20 (a) v 217

दिवस ।

(32)

उत्पात केतुरिव मन्मथ नायकस्य
वज्र प्रहार इव केलि-लता वनस्य ।
संहार काल इव पान्थ वधू-जनस्य
ग्रीष्मस्य भाति दिवस. सखि दूरिताशः ॥१७॥[1]
गौर्या. । [वसन्त तिलकम्]

कल्प-तरु ।

(33)

सन्त्येव नन्दन वने शतश सु वृक्षाः
कालेन पुष्प फल तर्पित नाकि दक्षा· ।[2]
तेष्वेक एव सुर राज मनोऽभिलाष
तत् काल-दान पटुरस्ति स कल्प शाखी ॥१८॥[3]
गौर्याः । [वसन्त तिलकम्]

8 INDULEKHA

अस्तमय ।

(34)

एके वारि निधौ प्रवेशमपरे लोकान्तरालोकनं
केचित् पावक योगिता निजगदु. क्षीणेऽह्नि चण्डार्चिष ।

1 PV, f 53 (a) 2 लक्षा ?
3 PV, f 57 (b)

मिथ्या च तदसाक्षिकं प्रिय सखि प्रत्यक्ष-तीव्रातपं
मन्येऽहं पुनरध्वनीत रमणी चेतोऽधिशेते रविः ॥[1]

इन्दुलेखायाः । [शार्दूल विक्रीडितम्]

9 JAGHANACAPALĀ

असती ।

(35)

दुर्दिन निशीथ पवने नि सञ्चारासु नगर वीथीषु ।
पत्यौ विदेश याते पर सुखं जघन चपलायाः ॥[2]

जघनचपलायाः । [जघन-चपला]

10 KERALĪ

सरस्वती ।

(36)

यस्याः स्व रूपमखिल ज्ञातु ब्रह्मादयोऽपि न स्पष्टाः ।
काम गवी सुकवीनां सा जयति सरस्वती देवी ॥[3]

केरल्याः । [आर्या]

1 SSV, v 1902 P 323

2 KVS v 518, P 163, PR v 36, P 52, v r —दुर्दिवसे घन तिमिरे दु स्सञ्चारासु नगर-वीथीषु (l 1), पत्युर्विदेश गमने परम-सुखं जघन-चपलायाः (l 2) SHV MS f 21 (a) v 65, PV MS f 27 (a) v 307 v r —दुर्दिवसे घन तिमिरे दु सञ्चारासु रजनीषु (l 1), पत्युर्विदेश गमने परम सुखं जघन-चपलायाः (l 2)

3 PV, f 66

15 MADHURAVARNI

कुलटोक्ति ।

(42)

आकारेण शशी गिरा परभृतः पारावतश्चुम्बने
हंसश्च क्रमणे समं दयितया रत्यां विमर्दे गजः ।
इत्थं भर्तरि मे सस्त[1]-युवति श्लाघ्यैर्गुणैः किञ्चन
न्यून नास्ति परं विवाहित इति स्यान्नैक दोषो यदि ॥[2]
मधुरवर्ण्याः । [शार्दूल विक्रीडितम्]

16 MADIREKSANĀ

वसन्त-सन्धि ।

अनुभूतचरेषु[3] दीर्घिकाणामुपकण्ठेषु गतागतैरुतानाः ।
मधुपाः कथयन्ति पद्मिनीनां सलिलैरन्तरितानि कोरकाणि ॥[4]
मदिरेक्षणायाः । [का(मा)ल भारिणी]

1 M defective one syllable missing समस्त ?

2 SHV, MS. f 20, v 77

3 For the suffix चरट, see Panini 5 3 53 "भूतपूर्वे चरट", SidKau, 1909, NSP ed, p 212

4 SSS, f 20, v 23

17. MĀRULĀ

विरहिणीं प्रति सख्युक्तिः ।

(44)

गोपायन्ती विरहजनितं दुःखमग्रे गुरूणां
किं त्वं मुग्धे नयनविसृतं बाष्पपूरं रुणत्सि ।
नक्तं नक्तं नयन-सलिलैरेष आर्द्रीकृतस्ते
शय्योपान्तः कथयति दशामातपे शोष्यमाणः ॥१॥[1]

मारुलायाः । [मन्दाक्रान्ता]

विरहिण्याः प्रलापः ।

(45)

दृष्टा येनासि त्वं प्रकृतिरियमङ्गस्य ननु मे
मलाधूम्रा कस्माद् गुरु-जन-गृहे पाचकतया ।
स्मरस्यस्मान् कच्चिन्नहि नहि नहीत्येवमगमत्
स्मरोत्कम्पं बाला मम हृदि निपत्य प्ररुदिता ॥२॥[2]

मारुलायाः । [शिखरिणी]

1 SMV, p 140, SHV, 315, f 52b, v. 26, SRB, p. 229, v.r. —नयनगर्भितं (l. 2)

2 SMV, v 133, p 221, SP, v 3531, p 533, v.r. प्रमदर् (l. 3), SPB, स्मरोत्कम्प (l. 2 3)

18 MORIKĀ

वियोगिन्या अवस्था-वर्णनम्।

(46)

लिखति न गणयति रेखां निर्झर-बाष्पाम्बु-धौत-गण्ड तटा।
अवधि-दिवसावसानं मा भूदिति शङ्किता बाला ॥१॥[1]
मोरिकायाः। [आर्या]

दूत्युक्ति।

(47)

प्रियतमस्त्वमिमामनघार्हसि
प्रियतमा च भवन्तमिहार्हति।
न हि विभाति निशा-रहितः शशी
न च विभाति निशाऽपि विनेन्दुना ॥२॥ [2]
मोरिकायाः। [द्रुत-विलम्बितम्]

1 SSS, MS f 37 (b), v 26, SP, v 3403, p 495, SSV v 1072, p 178, v r —लिखति.. रेखा निर्भर-वाष्पाम्बु-धौत गण्ड तला। PR v 13, p 48, v r —निर्भर-वाष्पाम्बु धौत-गण्ड तला (l 1), SMV. p 134, v r —exactly like SSV., PV, MS. f 29 (a) v 330, v r —निर्भर.. गण्ड-तला (l 1)
2 SSV, v 1396, p 234

नायकं प्रति नायिकोक्तिः ।

(48)

मा गच्छ प्रमदा प्रिय प्रिय शनैरस्म्यर्थिनस्त्वं मया
बाला प्राङ्गणमागतेन भवता प्राप्नोत्यवस्थां पराम् ।
किं चास्याः कुच-भार निःसहतरैरङ्गैरनङ्गाकुलै-
स्त्रुट्यत्-कञ्चुक-जालकैर्गुडितं नि पुनमम्मद्-गृहम् ॥३॥[1]
मोरिकायाः । [शार्दूल विक्रीडितम्]

शृङ्गार-पद्धति ।

दयित-गमन-पद्धति ।

(49)

यामीत्यध्यवसाय एव हृदये बध्नातु नामाङ्गदं
वक्तुं प्राण-समा-समक्षमघृणेनेत्थं कथं पार्यते ।
उक्तं नाम तथापि निर्भर-गलद्-बाष्पं प्रियाया मुखं
दृष्ट्वाऽपि प्रवसन्त्यहो धन-लव प्राप्ति-स्पृहा मादृशाम् ॥४॥[2]
मोरिकायाः । [शार्दूल विक्रीडितम्]

19 NĀGAMMĀ[1]

रवि ।

(५०)

शुक तुण्डच्छवि सवितुश्चण्ड रुच पुण्डरीक वन बन्धो ।
मण्डलमुदित वन्दे कुण्डलमाखण्डलाशाया ॥[2]

नागम्माया । [आर्या]

20 PADMAVATĪ

राज-वर्णन ।

(51)

हरिण्यस्त्वरण्येऽग्र-गण्य शरण्य
नृपाणा समालोक्य लोलाक्षि गोला ।
करे चारु चाप गले नील-चोल[3]
मृगानुव्रजन्त[4] स्मर[5] भावयन्ति ॥१॥[6]

पद्मावत्या । [भुजङ्ग प्रयातम्]

1 Also called Nagama

2 SP v 86 p 1 SRB v 2 p 28 [नागमाया

This verse is found under the name of Vidya in SUK p 3

3 V r नील वास in PV

4 Grammatically wrong compound is possible here

5 हर would give a better meaning

6 PT ? 6 (Aufrecht corrects it as 9 a) PV f 6 (a) v 53 *Commentary on the above verse by Jayarama as contained in PV p 44 [typed 46]*

लोलौ चञ्चलौ अक्षि गोला यासां ता इति बहुव्रीहि । हरिण्य अरण्ये अग्र गण्य श्रेष्ठ नृपाणा राज्ञा शरण्य शरण रक्षणे साधुम् ।

कृपण ।

(52)

कापे निषण्णस्य च बद्धमुष्टे-
मंलिम्लुचाकार-बिभीषणस्य ।
आकारतः केवलमस्ति भेदः
कृपाणकस्यापि धनाणकस्य[1] ॥२॥[2]
पद्मावत्याः [उपजातिः]

"तत्र साधुरि"ति [पा० ४।४।६८] यत्-प्रत्ययः । "शरणं गृह-रक्षित्रोः वध-रक्षणयोरपी"त्यभिधानात् । करे हस्ते चारु-चापं गले नील-चोलं हरित-वस्त्रं चालोक्य । स्मर-भावनाया राज्ञो नील-वसन-धारित्वं हेतुः, स्मरस्य श्यामाङ्गत्वात् । तथा च भागवते दशमोत्तरार्धे पञ्च-पञ्चाशत्तमेऽध्याये । "तं दृष्ट्वा जलद-श्यामं पीत-कौशेय-वाससम् । प्रलम्ब-बाहु-ताम्राक्षं सुस्मितं रुचिराननमि"ति [see p. 694, Bhāgavata-purāna, Satyanam press, Benares. 1983 (1926)] । मृगानुसजन्तं मृगया-विहारिणम्मृगानुचारिणं राजानं स्मरे [sic] वामं भावयन्ति काम-स्वरूपेण चिन्तयन्ति । स्मरत्वेन भावनादुत्प्रेक्षा । [f. 22 (b) end]

1 श्राणक (श्रानक) means despicable (SabS, p 10, cp. Ast, 2. 1. 54, SidK, 733, p 170), so धनानक means one who is despicable in respect of riches i e a miser.

The word कृपणकस्य ought to have been used, because between कृपाणक and कृपणक, there is only a difference of आ, as suggested by 1 3 But for the sake of metre a different word has been used.

2 PV., f 64 (b), v. 4

खल ।

(53)

स्वभाव सिद्ध वक्रत्वं खलस्य च हलस्य च ।
मुखाक्षेपं तयो सोढुमलमेकैव सा क्षमा[1] ॥३॥[2]

पद्मावत्याः । [अनुष्टुप]

कच ।

(54)

किं चारु-चन्दन-लता कलिता भुजङ्गय
किं पत्र[3]-पद्म-मधु सवलिता नु भङ्गय[4] ।
किं वाननेन्दु जित-राकंदु[5] स्वो विपाल्य.[6]
किं भान्ति गुर्जर-उर प्रमदा कचाल्यः ॥४॥[7]

पद्मावत्या । [वसन्त तिलकम्]

1 For क्षमा meaning earth see DNM , v ५, p 2

2 PV , f 65 (b), v ५

3 फुल्ल ?   4 भङ्गय. ?

5 Metre defective राहु ?

6 विपाल्य ? The line as it stands conveys no sense Perhaps the meaning is as follows —Just as the moon is conquered by black Rahu, so the face is conquered i e surrounded by black tresses resembling rows of poisonous black bees

उपमान	उपमेय
इन्दु	आनन
राहु ।	कच (विपाल्य) ।

7 PV , f 22 (b), v 251

वक्त्र ।

(55)

नव रुचिर-मुखेन्दो कान्ति-पीयूष-धारां
चतुरतर-चकोरी-चक्रमास्वाद्य सद्य ।
अनुगत-बहु-माध्वी-चञ्चु जाड्यापनुत्त्यै
कलयति शशि-बिम्बे काञ्जिक भ्रान्तिमेतत् ॥५॥[1]

पद्मावत्या । [मालिनी]

नासा ।

(56)

दन्तालि दाडिमी बीज भक्षणोत्कण्ठितात्मन.[2] ।
मन्ये मार-शुकस्येव नासा चञ्चुर्विजायते ॥६॥[3]

पद्मावत्या. [अनुष्टुप]

तिलक ।

(57)

कस्तुरी तिलकं तस्या[4] जनयति शोभां भ्रुवोरन्त. ।
कोदण्ड मध्य लग्नं फलमिव पञ्चेषु बाणस्य ॥७॥[5]

पद्मावत्या । [उपगीतिः]

1 PV , f 29 (a), v 5' cp AL v 63

2 V r भक्षणोत्कण्ठ-चेतस , PT (Poona)

3 विराजते ? PV f 20 (b), v 29 PT (Poona), f 4 (b), v 62

4 M Defective तिलकमस्या ? 5 PV , f 21 (b) v 237

कण्ठ ।

(58)

न भाति कण्ठः किमु काम भवने[1]
निभाति जेव किल कम्बुरेव ।
अद्यापि सभाति यतस्त्वदीया
रेखा-मियादङ्गलि यन्त्रणेयम् ॥७॥[2]
पद्मावत्याः । [उपजातिः]

बाहू ।

(59)

किं शृङ्गार समुद्र कल्प लतिके किं वा मृणाली-लते
किं वक्षोज महीध्र चन्दन-लते किं मार पाशी-लते ।
किं लावण्य सुधाब्धि विद्रुम लते पत्राङ्गुली सयुते
भातः किं कल[3] गुर्जरी सुललिते बाहू लते मन्मते ॥९॥[4]
पद्मावत्या. । [शार्दूलं विक्रीडितम्]

1 M of this line vamsa sthavila
2 PV, f 19 (b)—20 (a) v 122
M upajati due to the combination of vamsa sthavila upendra vajra and indra vajra see ChandM, II 43 p. 30
3 कुल ?
4 PV, f 19 (b) 118

सिंह ।

(60)

मान्योऽसि मान मञ्जुल सिंह मृगेन्द्र प्रचण्ड-भुज-दण्ड ।
यः प्रौढ दिग्गजोद्भव पल्ल रतो हसि नो हरिणान्[1] ॥१०॥[2]

पद्मावत्याः । [आर्या]

हय ।

(61)

वारितः प्रस्फुरत्येव समुदञ्चित नैम्नर ।
अत्यन्तं भ्रमरी-कार्णो[3] वाजी राजीव-सन्निभ ॥११॥ [4]

पद्मावत्याः । [अनुष्टुप]

काक ।

(62)

मा काक कोकिल शतानुगत प्रमर्ष्य [5]
दर्पाचमत्य स्मगराजमितो व्रजेथा ।
मास्यन्ति चेत् करटक तु भवन्तमेते
हास्यन्ति कर्कशदुरन्नग रक्त-सद्मान् ॥१२॥[6]

पद्मावत्या । [वसन्त तिलकम]

1 हरिणान् ?
2 PV , f 60 (a), v 4
3 See translation
4 PV , f 12 (b) v 121
5 प्रमर्ष्य ?
6 PV , f 57 (a) v .

दीप ।

(63)

धनञ्जय[1]-समुद्भूतः सुभद्रोत्साह वर्धन ।
अभिमन्युवदाभाति दीपः कृष्ण-पुरःसरः ॥१३॥[2]

पद्मावत्याः । [अनुष्टुप्]

प्रभात-वेला-सन्ध्या ।

(64)

प्रभात वेला स्मर राज पुत्री
नीराजना भाजनमर्क बिम्बम् ।
आयाति नीराजितुमब्धि पुत्रीं
पाणौ गृहीत्वाऽङ्कुरितांशु-भालम्[3] ॥१४॥[4]

पद्मावत्याः । [उपजाति.]

नक्षत्र-गण ।

(65)

त्रिलोकी-जय प्रस्थितस्यात्मयोने
र्लसत्-कुङ्कुमात्रेय[5]-पात्रं दधाना ।

1 धनञ्जय ?
2 PV, f 75 (a), v 2
3 भालम् ?
4 PV, f 43 (a), v 43
5 आरात्रि [क] ?

स्फुरन् कान्ति ताराक्षतान् भावयन्ती
पुरन्ध्री निशायाति तन्मङ्गलाय ॥१५॥[1]
पद्मावत्याः । [भुजङ्ग प्रयातम्]

ग्रीष्म ।

(66)

तुषाराकराङ्के पितामुष्म-रोचिः
समानाय जाया प्रियां पद्मिनीं च ।
स्मरायं निज ग्रीष्म काल विधाय
ज्वलज्ज्योतिरुद्द्योतते जज्जयैषी[2] ॥१६॥[3]
पद्मावत्याः । [भुजङ्ग प्रयातम्]

ग्रीष्म-वात ।

(67)

धूली-कर्करिणः[4] प्रचण्ड-तपन ज्वालालि-माला-धराः
स्पर्शाद्दिन सरिज्जल तरु दल संशोषयन्तः क्षणात् ।
पातोन्मुक्त फणीश फूत्कृति-विष-ज्वालालि युक्ता इव
स्वच्छन्दं परितो भ्रमन्ति बहुशो ग्रीष्मस्य वाता अमी ॥१७॥[5]
पद्मावत्याः । [शार्दूल-विक्रीडितम्]

1 PV , f 45 (a) v 101 2 तज्जयैषा ?
3 PV , f [illegible] (b)—53 (a), v 4
4 V r धूलि-कर्करिणा in [illegible]
5 PV f 53 (a), v [illegible], [illegible] f [illegible](a) v 11

दुर्दिनी।

(68)

नायं गर्जः किमुत मदन प्रौढ-निःस्वाण-[1] शब्दो
नते मेघाः किमुत मदनस्योद्धगः सिन्धुरास्ते ।
नवा विद्युन् किमुत जयिनी तन् करे कापि शक्ति-
र्नेन्द्रश्चापः किमुत जगता मोहनास्त्र स्मरस्य[2] ॥१८।

पद्मावत्या । [मन्दाक्रान्ता]

वीभत्स-रस ।

(69)

कुष्ठी विष्टानुलिप्त कृमि कुल कलितः पूय पूराभियुक्तः
संयुक्तो मक्षिकाभिः कर-धृत विमरञ्जिम्ब शापाग्र गन्धः ।
जानु प्रोथोष्ठ-नास[3] — स्रवदरुण गलन्-पाणि पादः समन्तान्
निष्ठीवल्लोक दृष्ट कल्पयति मनुजः कोऽपि दुष्कर्म भोजम्[4] ॥१६॥[5]

पद्मावत्या । [स्रग्धरा]

21 PHALGUHASTINI

चन्द्रोदय-वर्णन ।

(70)

त्रिनयन-जटा-वल्ली पुष्पं निशा वदन स्मित
ग्रह किसलयं सन्ध्या नारी-नितम्ब नख क्षतम् ।

1 V r नि श्वास in SSS

2 PV , f 54 (b) v 4 SSS , f 22 (a) v 117 v 1 , l 1. नेय गर्जा

3 MS ज्यानुप्रोद्धोत्थनास । 4 भोगम् ? 5 PV f 69 (a), v 4

तिमिर-भिदुरं व्योम्नः शृङ्गं मनोभव-कार्मुकं
प्रतिपदि नवस्येन्दोर्बिम्बं सुखोदयमस्तु नः ॥१॥[1]
फल्गुहस्तिन्याः । [हरिणी]

दैव ।

(71)

सृजति तावदशेष-गुणाकरं
पुरुष-रत्नमलङ्करणं भुवः ।
तदनु तत् क्षण-भङ्गि करोति चे-
दहह कष्टमपण्डितता विधेः ॥२॥[2]
फल्गुहस्तिन्याः । [द्रुत विलम्बितम्]

22. RĀJAKANYĀ

प्रश्नोत्तर ।

(72)

अङ्गणं तदिदमुन्मद द्विप-
श्रेणि शोणित विदारिणो हरेः ।

1 SP , v 3030, p 530, SHB , v 84, p. 315, SSV , v. 1003, p 311, v r. —विनयन…पुर्वं मनोभव-कार्मुकं (l. 1), मद-…नितम्ब-तत्र-चन्द्र् (l. 2), तिमिर …निशा-वदन-स्मितं (l. 3), SuS , 318 The third line तिमिर …शृङ्गं quoted in KAS , p 171, 15.38, Vâni vilasa ed

2 SSV , v 3126, p 516, SMV , p 451.

आमोद-मात्र रसिकेन मधुव्रतेन
नालोकितानि तव केतकि दूषणानि ॥२॥[1]

सरस्वत्याः । [वसन्त-तिलकम्]

25. SARASVATIKUTUMBADUHITĀ

समस्याख्यान ।

(77)

सुरताय नमस्तस्मै जगदानन्द हेतवे ।
अनुषङ्गि फलं यस्य भोज-राज भवादृशाः ॥[2]

सरस्वतीकुटुम्बदुहितुः । [अनुष्टुप्]

26 ŚILĀ BHAṬṬĀRIKĀ

नायकानुनय ।

(78)

विरह-विषमो वाम- कामः करोति तनुं तनुं
दिवस-गणनाऽदक्षश्चायं व्यपेत घृणो यमः ।

1 SUK, Ms f 1071 (a), v. 1, 158, SUK p 219 रजगाऽ-न्यवरम्, SP v. 1012, p 162, vv. प्रचरत शतं परिचितानि (1 1)

2 SP, v. 511, p 76, सुरताय नमस्तस्मै जगदानन्द-हेतवे इति पाद द्वयं समस्या ।

त्वमपि वशगो मान व्याधेर्विचिन्तय नाथ हे
किसलय मृदुर्जीवेदेवं कथं प्रमदा-जन ॥१॥[1]
शीला भट्टारिकायाः। [हरिणी]

वियोगिनोऽवस्थावर्णनम्।

(79)

प्रिया विरहितस्यास्य हृदि चिन्ता समागता।
इति मत्वा गता निद्रा के कृतघ्नमुपासते ॥२॥[2]
शिला-भट्टारिकायाः। [अनुष्टुप्]

दूती-प्रेषण।

(80)

दूति त्वं तरुणी युवा स चपलः श्यामास्तमोभिर्दिशः
सन्देशः सरहस्य एव विजने सङ्केतकावासकः।

1 SP v 3542 P 528, SSV v 1633 P 277, v r —दिवस-गणनाऽदत्त्वासौ (l 2), SRB v 64, p 323, v r —विरह...काम तनु कुरुते तनु (l 1) दिवस गणनाऽदत्ताश्वाय व्यपेत घृणोपम (l 2), जीवत्येव (l 4), SSS MS f 49 (a), V r —घृणो जन (l 2)

2 SP, v 3447, p 504, SSV v 1197, p 202, v r —प्रिया विरहितस्याथ.. (l 1), SRV, v 1, p 287, SMV p 146

भूयो भूय इमे वसन्त-मरुतश्चेतो नयन्त्यन्यतो
गच्छ क्षिप्र-समागमाय निपुणं रक्षन्तु ते देवताः ॥३॥[1]
शिला-भट्टारिकायाः । [शार्दूल-विक्रीडितम्]

दूत्युपहास-प्रश्न ।

(81)

श्वासः किं त्वरितागता पुलकिता कस्मात् प्रसादः कृतः
स्रस्ता वेण्यपि पादयोर्निपतनान्नीवी गमादागमात् ।
स्वेदार्द्रं मुखमातपेन गमित क्षामा किमत्युक्तिभि
र्दूति म्लान-सरोरुहाकृति धरस्यौष्ठस्य किं वक्ष्यसि ॥४॥[2]
शीला भट्टारिकायाः । [शार्दूल विक्रीडितम्]

असती ।

(82)

यः कौमार-हरः स एव हि वरस्ता एव चैत्र-क्षपा
स्ते चोन्मीलित मालती सुरभयः प्रौढाः कदम्बानिलाः ।

1 SMV, p 145, SSV, v 1188, p 200, v r —एव विपिने... (l. 2), मरुतश्चेतो हरन्त्यन्यतो (l 3), गच्छ क्षेम समागमाय निपुणे··· (l 4), SP, v 3439, p 502, v r —एव विपिने···(l 2), गच्छ क्षेम- (l 4), SRB, v. 9, p 301, v r —एव विपिने (l 2) गच्छ क्षेम-समागमाय निपुणे.. (l 4), SSS, MS, f 40 (a), v. 54, reading like SRB

2 SP, v 3507, p 515, SSV, v 1440, p 242, v r. —श्वासाः . .त्वरितागतै....(l 1),...श्रातपेन गलित...(l 3), SMV, p 166, v. r. —...त्वरितागतात्...(l 1), ...मुखमातपाकुलतया...(l 2), म्लान-सरोरुह-द्युति...(l. 4), SRB, v 10, p 306, SSS, MS, f. 45 (b).

सा चैवास्मि तथापि चौर्य सुरत व्यापार-लीला विधौ
रेवा रोधसि वेतसी-तरु-तले चेतः समुत्कण्ठते ॥५॥[1]

शीला भट्टारिकायाः । [शार्दूल-विक्रीडितम्]

प्रश्नोत्तर ।

(83)

इदमनुचितमक्रमश्च पुंसां
यदिह जरास्वपि मान्मथा विकाराः ।
इदमपि न कृतं नितम्बिनीनां
स्तन पतनावधि जीवितं रतं वा ॥६॥[2]

पूर्वार्धं शारि-क्रीडां कुर्वत्याः शीला-भट्टारिकायाः,
उत्तरार्धं च भोज-राजस्य । [पुष्पिताग्रा]

1 SP., v 3768, p 567, SRB., v 42, p 309, SMV, p 301, v r —तावच्चन्द्र-गर्भा निशाः (l 1), स्ते प्रोन्मीलन्नव मालती-सुरभय.... (l 2), चौर्य सुरत व्यापार . (l 3), PVL, v 63, p 118, KVS, v 509 p 159, SHV, MS, SUK. MS., v 2 58 v r —वरस्ताश्चन्द्र-गर्भा निशाः (l 1), तत्र सुरत-व्यापार-लीला-कथा (l 3), रोधसि वेतसी-वन-सुवा.... (l 4) ; SUK. 2 12 3, p 76, reading like SUK. MS, only l 2 different प्रोन्मीलन्नव-मालती सुरभयस्ते ते च विन्ध्यानिला and l 3 तथापि चौर्य-सुरत-व्यापार-लीला कथा ।

This is quoted in the following rhetorical works —

KP, p 4, Nyayaratna's ed, v r तथापि तत्र सुरत-व्यापार... (l 3), SD p 15, v r —like KP., ASR pp 127, 129, 200, Kavyamala ed, AK, p 336, AS pp 157, 244, v r —तथापि चौर्य-सुरत...(l 3), RG, p 153, KD, pp 12-14

2 SP, v 561, p 80, SRB, v 17, p 214, SHV, Ms, f

27. SITĀ

चन्द्र ।

(84)

मा भैः शशाङ्क मम सीधुनि नास्ति राहुः
खे रोहिणी वसति कातर किं बिभेषि ?
प्रायो विदग्ध वनिता-नव-सङ्गमेषु
पुंसां मनः प्रचलतीति किमत्र चित्रम् ॥[1]

शीतायाः । [वसन्त-तिलकम्]

28 SUBHADRĀ

तृष्णा-पद्धति ।

(85)

दुग्धं च यत्तदनु यत् कथितं ततो नु
माधुर्यमस्य हृतमुन्मथितश्च वेगात् ।
जातं पुनर्घृत कृते नवनीत-वृत्ति
स्नेहो निबन्धनमनर्थ परम्पराणाम् ॥[2]

सुभद्रायाः । [वसन्त-तिलकम्]

98 (a), v 21

Quoted in KP, p 34, Banhatti's ed, v r —यदपि च न कृतं.. (l 3)

1 KS of Vagbhatta, p 20, BhojaP, MS Oxf, 150(b) [Not found in printed eds], KS of Hemacandra, p 14, v r मा......सीधुनि शास्ति राहुः (l 1) खे···कातर किं बभाषे (l 2), मनः प्रचलयन्ति...(l 4), KM, p 86, KAS, 3 2 7, p 32

2 SSV, v 3259, p 537

29. TRIBHUVANASARASVATI

नृप ।

(86)

श्रीमद्रूपविदङ्कदेव सकल क्ष्मापाल-चूडामणे
युक्तं सञ्चरणं यदत्रभवतश्चन्द्रेण रात्रावपि ।
मा भूत्त्वद्वदनावलोकनवशाद्व्रीडा-विलक्षः शशी
मा भूच्चेयमरुन्धती भगवती दुःशीलता-भाजनम् ॥१॥[1]
त्रिभुवनसरस्वत्या । [शार्दूल-विक्रीडितम्]

समुद्र-मथने हरिः ।

(87)

पातु त्रिलोकीं हरिरम्बु-राशौ
प्रमथ्यमाने कमलां विलोक्य ।
अथात हस्त च्युत-भोगि-नेत्रः
कुर्वन् वृथा बाहु-गतागतानि ॥२॥[2]
त्रिभुवनसरस्वत्याः । [उपजातिः]

1 SUK., III (1, p. [illegible]) 2 SUK., I. 65 3, p. 57.

30 VIDYAVATI

स्तुति ।

(89)

या देवी जगतां कर्त्री शङ्करस्यापि शङ्करी ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल मूर्तये ॥१॥

(90)

सकृदाराध्य या सर्वमभीष्टं लभते जन ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल मूर्तये ॥२॥

(91)

यस्या प्रसाद लेशेन भोग मोक्षौ न दुर्लभौ ।
नमस्तस्यै सुमीनाक्ष्ये देव्य मङ्गल मूर्तये ॥३॥

(92)

या देवी मुक्ति कामानां ब्रह्म विद्या प्रदायिनी ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल मूर्तये ॥४॥

(93)

यया शिवोऽपि युक्त सन् पञ्च कृत्य करोति सः ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल मूर्तये ॥५॥

(94)

यस्याः प्रीत्यर्थमनिशं लास्यं कुर्वञ्छिवो ययौ ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥६॥

(95)

लक्ष्मी-सरस्वती-मुख्या यस्यास्तेज-करोद्भवाः ।[1]
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥७॥

(96)

यस्याः प्रसाद मात्रेण वर्धन्ते सर्व-संपदः ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥८॥

(97)

या स्तुता सर्व पापघ्नी सर्वोपद्रव-नाशिनी ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥९॥

(98)

या ध्याता परमा शक्तिः सर्व सिद्धि-करी शिवा ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥१०॥

(99)

यया देव्या विरहितः शिवोऽपि हि निरर्थकः ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥११॥

(100)

चराचरं जगत् सर्वं यस्याः पाद-समुद्भवम् ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥१२॥

1 तेजः-करोद्भवाः ?

इति स्तुत्वा महादेवीं प्रणम्य च पुनः पुन ।
अनुज्ञया सुमीनाक्ष्याः प्रार्थयेऽहं सुकन्यका ॥
मातस्तव पद-ध्याने मनो निश्चलमस्तु मे ॥[1]

विद्यावत्याः । [अनुष्टुप्]

शुभमस्तु ।

32 VIJJĀ[2]

चाटु ।

(101)

भूपालाः शशि भास्करान्वयभुवः के नाम नासादिता
भर्तारं पुनरेकमेव हि भुवस्त्वां देव मन्यामहे ।
येनाङ्गं परिमृज्य कुन्तलमथाऽऽकृष्य व्युदस्याऽऽयतं
चोलं प्राप्य च मध्य देशमधुना काञ्च्यां करः पातितः ॥१॥[3]

विद्यायाः । [शार्दूल विक्रीडितम्]

1 MS., no 28 M 51, Adyar Library Script Grantha 2 fols, vide Cat of Sans MSS in the Adyar Library, part II, p 114

2 Also called Vijjakā, Vijjikā, Vijjā, Vija, Bijjakā, Vidyā, Vidyaka, etc

3 SUK, MS. v. 3 71, SUK, 3. 15. 1, p 196, v r., त्वामेव (l 2), परिमृद्य (l 3), अपाकृष्य (l 3), अचिरात् (l 4)

विद्या becomes विज्जा in Prākrta, vide Var's 3 37 "त्य-थ्य-द्यानां च-छ-जा", p 70

खड्ग ।

(102)

यशःपुञ्जं देव त्वदसिलतिकाऽमून् समरे
मर्मारस्तद्गूर्णी-पटल-पट-पालि विकिरति ।
दिवा गायन्त्युच्चैर्नदति च करग्राववलिरमू-
द्दरातीना मोक्षः सपदि मन-यन्त्र-व्यतिकरात् ॥२॥[1]
विद्यायाः । [शिखरिणी]

विशिष्ट-कवि-प्रशंसा ।

(103)

नीलोत्पल-दल-श्यामां विज्जकां मामजानता ।
वृथैव दण्डिना प्रोक्तं सर्व शुक्ला सरस्वती ॥३॥[2]
विज्जकायाः । [अनुष्टुप्]

सामान्य-कवि-प्रशंसा ।

(104)

कवेरभिप्रायमशब्द-गोचरं
स्फुरन्तमार्द्रेषु पदेषु केवलम् ।

1 SCK.,MS., v. 3 132, SCK., 3 22 4, p 206, v. r —परल-पट-वर्म...(l 2),...दर्थं रटति च...(l 3)

2 SHV., MS., f. 34, v 145, SP., v 157, p 29 [विज्जकायाः]; SHV., p 47, v r —...विज्जकां मामजानता (l. 1),...दण्डिनाऽप्युक्तं ...(l 2) [विज्जकस्य]; SRB., v 14, p 35

वदद्भिरङ्गैः कृत रोम विक्रियै-
जनस्य तूष्णीं भवतोऽयमञ्जलिः ॥४॥[1]
विज्ञाकायाः । [वंशस्थ-विलम्]

असती-चरित ।

(105)

दृष्टि हे प्रतिवेशिनि क्षणमिहाप्यस्मद् गृहे दास्यसि
प्रायेणास्य शिशोः पिता न विरसाः कौपीरपः पास्यति ।
एकाकिन्यपि यामि सत्वरमितः स्रोतस्तमालाकुलं
नीरन्ध्रास्तनुमालिखन्तु जरठच्छेदा नल ग्रन्थयः ॥५॥[2]
विज्ञाकायाः । [शार्दूल-विक्रीडितम्]

1 SSV, v 158, p 25, SSV, MS, p 56 [भिज्जाकाया.], SRB, v. 35, p 34

2 SP, v 3769, p 567, SUK, 2 14 1, p 77 [विद्याया], SMV, p 301, v r —तद्वनमित ...(1 3) [विज्जाकायाः], SRB, v 43, p 369 v r —. तद्वरमित .. (1 3)

Quoted in the following rhetorical works —SD, v 43, p 215, 1 6, SKB, p 72, v r like SRB, KS, p 35, v r —प्रायो नास्य शिशो पिताऽद्य विरसा... (1 2),...तद्वरमित (1 3). नीरन्ध्रा. पुनरालिखन्तु...(1 4), KAS, p 23 v r like SKB, KD, p 124, v r —...तद्वनमित (1 3), KVS, p 156, v r नीरन्ध्रा. स्तनमालिखन्तु.. (1 4), AVM, p 19, v r (1 1) like KVS, प्रायो नैव शिशो· पिताऽद्य विरमाः.. (1 2), ..तद्वरमित....(1 3),...वपुरालिखन्तु...(1 4), SVV, p 5, v r —प्रायो नैव etc like above KVS, (1 2),...तद्द्रुतमितः...(1 3)

ग्राम्या ।

(108)

मञ्चे रोमाञ्चिताङ्गी रति मुदित-तनोः[1] कर्कटी वाटिकायां
कान्तस्याङ्के प्रमोदादुभय भुज परिष्वक्त कण्ठे निलीना ।
पादेन प्रेङ्खयन्ती मुखरयति मुहुः पामरी फेरवाणा
रानानुत्रास-हेतोर्वृति शिखर रता लम्बिनीं कम्बु मालाम् ॥८॥[2]

विद्यायाः । [स्रग्धरा]

विरहिणी ।

(109)

देवेन प्रथमं जितोऽसि शशभृल्लेखाभृताऽनन्तरं
बुद्धेनोद्धत-बुद्धिना स्मर ततः कान्तेन पान्थेन मे ।
त्यक्त्वा तान् बत हसि मामतिकृशा बालामनाथा स्त्रिय
धिक् त्वा धिक् तव पौरुष धिगुदयं
धिक्कार्मुकं धिक् शरान् ॥६॥[3]

विद्यायाः । [शार्दूल विक्रीडितम्]

पथिक-कामिनी ।

(110)

मेघैर्व्योम नवाम्बुभिर्वसुमती विद्युल्लताभिर्दिशो
धाराभिर्गगनं वनानि कुटजैः पूरैर्वृता निम्नगाः ।

1 रति मुदित तनु ? 2 SUK, 2 21 4 p ९०
3 SUK, MS v 2 512, SUK, 2 103 2, p 135

एका घातयितुं वियोग विधुरा दीना वराकीं स्त्रिय
प्रावृट् काल हताश वर्णय कृत मिथ्या किमाडम्बरम् ॥१०॥[1]
विज्जकाया. । [शार्दूल विक्रीडितम्]

मुख ।

(III)

कोप स्फीततर. स्थितानि पवित पत्राणि दुर्ग जल
मैत्र मण्डलमुज्ज्वल विरमयो नीतास्तथा कण्टका. ।
इत्यादृष्ट शिलीमुखेन रचना कृत्वा तदप्यद्भुत
यत् परेन जिगीषुणापि न जित मुग्धे त्वदीय मुखम् ॥११॥[2]
विज्जाकाया । [शार्दूल विक्रीडितम्]

दृष्टि ।

(112)

जनयति जन-नाथ दृष्टिरेषा
तव नव नील सरोरुहाभिरामा ।
प्रणयिषु सुमनाश्रितेषु लक्ष्मी
मरिषु च भङ्गमनङ्गमङ्गनासु ॥१२॥[3]
नियाया. [पुष्पिताग्रा]

दूतीं प्रति-स्वावस्था-कथनम् ।

(113)

गते प्रेमाबन्धे हृदय-बहु-मानेऽपि गलिते
निवृत्ते सद्भावे जन इव जने गच्छति पुरः ।
तथा चैवोत्प्रेक्ष्य प्रिय-सखि गतांस्तांश्च दिवसान्
न जाने को हेतुर्दलति शतधा यन्न हृदयम् ॥१३॥[1]
विज्जाकायाः [शिखरिणी]

सखी-वाच्यता ।

(114)

नार्याः सा रति-शून्यता नयनयोर्यद्दृष्टि-पातं स्थितः
कामी प्राप्त-रतार्थ एव न भवत्यालिङ्गितुं वाञ्छति ।
आश्लेषादपि यापरं मृगयते धिक् तामयोग्यां स्त्रियं
श्रोणी-गोचरमागतो रति फलं प्राप्नोति तिर्यङ् न किम् ॥१४॥[2]
विज्जिकायाः । [शार्दूल-विक्रीडितम्]

प्रोषित-भर्तृका-प्रिय-संवाद ।

(115)

विज्ञप्तिरेषा मम जीव-बन्धो
तत्रैव नेया दिवसाः कियन्तः ।

1 SSV , v 1141, p 191 , SRB , v 7, p 300, v r — ...प्रणय-बहु-माने विगलिते (l 1), ..प्रणयिनि जने...(l 2), तदुत्-प्रेक्ष्योत्प्रेक्ष्य...(l 3)

2 SSV, v 1175, p 198

सुरत-केलि ।

(117)

उन्नमय्य स कच ग्रहमास्यं
चुम्बति प्रियतमे हठ-वृत्त्या ।
हुं ममेति वदनान्तर-लीन
जल्पितं जयति मानवतीनाम् ॥१७॥[1]
विज्जाकायाः । [स्वागता]

. तडागान्योक्ति ।

(118)

मायद्-दिग्गज-दान लिप्त करट-प्रक्षालन क्षोभिता
व्योम्नः सीम्नि विचेरुरप्रतिहता यस्योर्मयो निर्मलाः ।

शपामि (l 4), SD, pp 111 112, v r —l 2 and 4 like KM, AK, p 166, v r —विश्रब्ध चाटुक-शतानि...(l 2), सख्यः... (l 4), KP, p 136, Banhatti's ed, v r —l 1 like AK, KD. pp 228 229, reading like KP, SVV, p 4, v r —विस्रब्ध-चाटुक शतानि...(l 2)

1 SSV, v 2090, p 359, SP v 509, p 75, v r —हुँ हुँ etc (11 times) (l 3), कूजितं भवति मान-धनायाः (l 4) [विज्जकायाः], SRB, v 37, p 189, v r —कूजित जयति मान-धनाया हु हुँ हुँ हु हु हुँ हुँ हु हु हु हुँ ।

Quoted in the following rhetorical works —SKB, pp 74, 517, v r —हुँ हुँ मुञ्च मम मेति च मन्द-जल्पितं... (p 74), मन्दं जल्पित (p 517), KAS, p 26, v r —हु हु हु न न ममेति शबल्या जल्पितं जयति मान-धनाया। ।

कष्टं भाग्य विपर्ययेण सरसः कल्पान्तर-स्थायिन-
स्तस्याप्येष वक प्रचार-कलुषं कालेन जातं जलम् ॥११८॥[1]
विज्जकायाः । [शार्दूल विक्रीडितम्]

दैवाख्यान ।

(119)

प्रिय सखि विपद् दण्ड प्रान्त प्रपात परम्परा-
परिचय-चले चिन्ता चक्रे निधाय विधिः खल. ।
मृदमिव बलात् पिण्डीकृत्य प्रगल्भ-कुलालवद्
भ्रमयति मनो नो जानीमः किमत्र करिष्यति ॥११९॥[2]
विज्जकाया । [हरिणी]

(120)

विरम विफलायासादस्माद् दुरध्यवसायतो
विपदि महतां धैर्य-ध्वंसं यदीक्षितुमीहसे ।

1 SP v 1131, p 181, SMV, p 104, v r — दान दिग्ध .. प्रक्षालनात्...(l 1), SRB, v. 11, p 270

Quoted in KS, p 217, l 22-23, v r —मार्यदिग्गज गण्ड-भित्ति स्वर्णभिर सवयन्दल ...(l 1)

2 SP, v 451, p 67, SSV, v 1137, p 218 v r — विमल विभास्यति (l 4), SRB, v 56, p 17, v r —.. चिन्ता चक्रे ... (l 2)

अयि जड-विधे कल्पापाय-व्यपेत-निज-क्रमाः
कुल शिखरिणः क्षुद्रा नैते न वा जल-राशयः ॥२०॥[1]
विज्जाकायाः । [हरिणी]

कलम-कण्डनी-गीति ।

(121)

विलास मसृणोल्लसन्मुसल-लोल दो कन्दली-
परस्पर परिस्खलद् वलय-निःस्वनोद्बन्धुरा. ।
लसन्ति कल हुंकृति प्रसभ कम्पितोरः-स्थल-
त्रुटद्-गमक-सङ्कुलाः कलम-कण्डनी-गीतयः ॥२१॥[2]
विज्जकाया. । [पृथ्वी]

चम्पक ।

(122)

केनापि चम्पक-तरो वत रोपितोऽसि
कु ग्राम पामर-जनान्तिक वाटिकायाम् ।

1 SSV, v 3138, p 518, SSV, MS., v 3135, SRB, v 14, p 81, v r — चिरमायासाद् (l 1), धैर्य-ध्वसं (l 2)

2 SMV, p 231, SP, v, 582, p 94 [विज्जकायाः], SRB, v 41, p 218

Quoted in the following rhetorical works —SKB, p. 517, v r — वलय नि.स्वनोद्न्धुराः (l 2), हरन्ति...(l 3)

यत्र प्ररूढ-नव शाक निरुद्ध-शोभात्
श्री भग्न-वाट घटनोचित पल्लवोऽसि ॥२२॥[1]
विज्जाकाया । [वसन्त तिलकम्]

तरु ।

(123)

सुच्छाय फल भार-नम्र शिखर सर्वांति शान्ति प्रद
त्वामालोक्य सु-भूरुह खलु वयं मार्गं विहायाऽऽगता ।
अन्तस्ते यदि कोटरोदर-चलद्-व्यालाङ्गना निष्ठुर
घर्मोद्वान्त विषानलातिभयद धन्यस्तदानीं भवान् ॥२३॥[2]
विजाया । [शार्दूल विक्रीडितम्]

सूर्योदय-वर्णन ।

(124)

उन्निद्र-कोकनद-रेणु पिशङ्गिताङ्गा
गायन्ति मञ्जु मधुपा गृह-दीर्घिकासु ।
एतच्चकास्ति च रवेर्नव बन्धु जीव
पुष्पच्छदाभमुदयाचल-चुम्बि बिम्बम् ॥२४॥[3]
विज्जाकाया । [वसन्त तिलकम्]

1 SP, v 1063, p 160 SMV, p 111 SRB v 6?, p 212,
v —वनाय (1 1) प्ररूढ-नव-शाक वीरुधि (1 3)
2 SLK, Ms v 4 43 SLK, 4 43 J p 2?? v r —
धन्यस्त्वकं (1 4)
3 SRB, v ? p 312 SP v 373 p 5?, v r —

वर्षा ।

(1??)

सोत्साहा नव वारि भार-गुरवो मुञ्चन्तु नाद घना
वाता वान्तु कदम्ब रेण शवला नृत्यन्त्वमी बर्हिण ।
मग्ना कान्त वियोग दु ख-जलधौ दीना विलोक्याङ्गना
विद्युत् प्रस्फुरसि त्वमप्यकरुणा स्त्रीत्वेऽपि तुल्ये सति ॥२५।[1]

विज्ञाकाया । [शार्दूल विक्रीडितम्]

(1??)

अस्थिरमनेक राग गुण रहित नित्य वक्र दुष्प्रापम् ।
प्रावृषि सुरेन्द्र-चाप विभाव्यते युवति चित्तमिव ॥२६।[2]

विज्ञाकाया । [आर्या]

(1??)

मग्नि हुत-भुग धूम श्यामैर्दिशो मलिना घनै
रविरल-तृणै श्यामा भूमिर्नवोद्गत कन्दलै ।
सुरत सुभगो नून काल स एव समागतो
मरण शरणा यस्मिन्नेते भवन्ति वियोगिन ।२७।[3]

विज्ञकाया । [हरिणी]

मत्त-मधुपा (I

Quotel ı tl follow ng rl tor al works —I l ı 10
Banlatti el KD ı ?90 v r — पुष्पदृगामम् (I 4)
\J ı Cl v r पिशङ्कितान्त (I 1) गुणन्ति भ्रमनागरेषु
(I पुष्पदृगामम (I 4)

1 SMV ı ?? ı ?3 ? SMVS MS ı 90 (1)
3 SI v 3 0 ıı 6

वसन्त-वर्णन ।

(128)

किंशुक कलिकान्तर्गतमिन्दु कला स्पर्धि केसर भाति ।
रक्त निचोलक पिहित धनुरिव जतु मुद्रित मितनो ॥२८॥[1]

विज्जाकाया । [आर्या]

समस्या ।

(129)

थूथूकृत्य वमद्भिरध्वग-जनैरप्राप्त-कण्ठं पयः
शुष्यत्तालु गलैर्विरज्य लवणोदन्वाननुपास्यते ।
येन क्षार पले घृतैव भवतो नामामृत निर्मित
पाथोधिर्जलधिः पयोधिरुदधिर्वारा निधिर्वारिधिः ॥२९॥[2]

विज्जाया । [शार्दूल विक्रीडितम्]

33 VIKATANITAMBĀ

चाटु ।

(130)

अभिहिताप्यभियोग पराङ् मुखी
प्रकटमदन-विलासमकुर्वती ।

1 SMV p 296 SP v [illegible] p [illegible] [विकटस्य], SHB. v II, 3 [illegible] [विकटस्य]
2 SRK Ms, v [illegible] SRK, [illegible] p 89

उपरि ते पुरुषायितुमक्षमा
नव वधूरिव शत्रु पताकिनी ॥१॥[1]
विकटनितम्बायाः । [द्रुत विलम्बितम्]

(131)

दिग् वधू वदन चुम्बि चेर्प्यया[2]
वीक्ष्य सद्युति दिवा भवद्यदा ।
दर्शितः पृथु पयोधरोद्गम
स्तेन सापि परिरभ्यतेऽखिला ॥२॥[3]
विकटनितम्बाया । [रथोद्धता]

अभिसारिका-सञ्चार।

(132)

क्व प्रस्थिताऽसि करभोरु घने निशीथे
प्राणाधिपो वसति यत्र मन प्रियो मे ।
एकाकिनी वद कथ न बिभेषि बाले
नन्वस्ति पुङ्खित-शरो मदनः सहाय ॥३॥[4]
विकटनितम्बाया । [वसन्त तिलकम्]

1 SSV, v 2489, p 424   2 सर्प्यया?
3 SSV, v 2484, p 424
4 SP, v 3610, CS MS, v r —प्राणेश्वरो (l 2) SSS, MS f 13(a), v r —प्राणाधिपो. जन प्रिय .. (l 2)
Quoted in ShB, p 254, v r — ` ` (l 2)

नव-वधू-सङ्गमे सखी-वाक्यम्।

(133)

बाला तन्वी मृदु-तनुरियं त्यज्यतामत्र शङ्का
दृष्टा काचिद् भ्रमर-भरतो मञ्जरी भज्यमाना।
तस्मादेषा रहसि भवता निर्दयं पीडनीया
मन्दाक्रान्ता विसृजति रसं नेक्षु-यष्टिः समग्रम् ॥४॥[1]
विकटनितम्बायाः। [मन्दाक्रान्ता]

मानिनी।

(134)

अनालोच्य प्रेम्णः परिणतिमनादृत्य सुहृद-
स्त्वयाऽकाण्डे मानः किमिति सरले प्रेयसि कृतः।
समाकृष्टा ह्येते विरह-दहनोद्भासुर शिखाः
स्व हस्तेनाङ्गारास्तदलमधुनाऽरण्य-रुदितैः ॥५॥[2]
विकटनितम्बायाः। [शिखरिणी]

1 SP., v. 3671, p 517, SSV., v 1401, p 235, v r —...मृदुरियमिति...(l 1) दृष्टा क्वापि...मञ्जरी भ्रम-पुष्पा (l 2)....नेक्षु-यष्टिः कदाचित् (l. 4), SMV., p 273, v r —कृश-तनुरिति...(l 1), ...मञ्जरी भज्यमाना (l 2), SRB, v 2, p 3[illegible], v r —दृष्टा क्वापि (l. 2)

2 KVS, p. 115; SSV., v. 11[illegible]0, p. 197, v r —सरले गम्यति कृतः (l 2), प्रलय-दहन (l 3), SRB, v 14, p 3[illegible], v r like SSV.

नायिकाद्भुत ।

(135)

लावण्य सिन्धुरपरैव हि केयमत्र
यत्रोत्पलानि शशिना सह संप्लवन्ते ।
उन्मज्जति द्विरद-कुम्भ तटी च यत्र
यत्रापरे कदल काण्ड मृणाल-दण्डाः ॥६॥[1]
विकटनितम्बायाः । [वसन्त-तिलकम्]

मध्य-भाग ।

(136)

अद्यापि साहसकारिणि किं तव चङ्क्रमणेन ।
हसदिति भङ्गमवाप्स्यसि कुच-युग भार-भरेण ॥७॥[2]
विकटनितम्बायाः । [दोहडिका][3]

सम्भोग ।

(137)

कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनाद्
वासश्च श्लथ मेखला-गुण धृत किञ्चिन्नितम्बे स्थितम् ।

1 SUK, 2 4 3, p 70
Quoted in the following rhetorical works —VV, p. 33, v r — कदलि-काण्ड (l 4), SkB, p 396, v r like VV,, DL p 205, v r like VV,, KAS, p 47, Cappeller's ed, KA, KVS, p 36, l 4 read as l 2 here, l 2 as l 3, and l 3 as l 4

2 SSV, v 1549, p 261

3 For Dohadikā, see ChanM, v 261, p 172

एतावत् सखि वेद्मि केवलमहो तस्याङ्ग सङ्गे पुन
कोऽसौ काऽस्मि रतं च किं सखि शपे स्वल्पापि मे न स्मृतिः ॥८॥[1]
विकटनितम्बायाः । [शार्दूलविक्रीडितम्]

मधुकरान्योक्ति ।

(138)

अन्यासु तावदुपमर्दसहासु भृङ्ग
लोलं विनोदय मनः सुमनोलतासु ।
मुग्धामजातरजसं कलिकामकाले
व्यर्थं कदर्थयसि किं नवमालिकायाः ॥९॥[2]
विकटनितम्बायाः । [वसन्ततिलकम्]

Dohā like is the same as the Prākṛta metre dohā, a mātrā metre, PrākPaiṅ, v 75-7?, pp 105-130, Nārāyana Bhaṭṭa in his Comm on the VṛtRat, p 129

1 KVS, v 290 p 59, SSS MS, f 58 (b)

Quoted in the following rhetorical works —KM, p 6?, v r—तद्वाम अथ (l. 2) रतं नु किं कथमपि स्वल्पापि (l 4), SKB, p 501 v r —कोऽस्मि रत (l 4) KS p 91, v r— वेद्मि गाम्भनमद (l 3) रतं नु किं कथमिति स्वल्पापि (l 4)

2 SP v 823, p 1?? SSS 73, f 11?, SkB v 79, p 231, v r —धाता स्पृशसि (l 4) IP, v ?0, f 8 v r like above

Quoted in the following rhetorical works —Vk f ??, DP, p 90 v r —.. नवमल्लिकायाः (l 4), AM f .

भ्रमर ।

(139)

अपसर मधुकर दूर परिमल बहलेऽपि केतकी-कुसुमे
इह नहि मधु लव लाभो भवति पर धूलि-धूसर वदनम्॥१०॥[1]
विकटनितम्बायाः । [आर्या]

वसन्त ।

(140)

किं द्वारि दैव हतके सहकारकेण
सवर्धितेन विष वृक्षक एष पापः ।
यस्मिन् मनागपि विकास विकार भाजि
घोरा भवन्ति मदन-ज्वर-सन्निपाताः ॥२१॥[2]
विकटनितम्बायाः । [वसन्त तिलकम्]

1 PV , MS , f. 58 (b) v r मधु-लव लेशो . SRB , p 222, v 50

2 SSV , v 1682, p 285 , SMV , p. 201
Quoted in SKB thrice, pp 139, 617, 625, v r — दैव हतके.. (l 1).. विष पादप. (l 2), भीमा भवन्ति . (l 4)

SUPPLEMENT

PRAKRIT POETESSES

ANULAKSMI

[असती]

जं तुज्झ सई जाआ असईओ जं च सुहअ अम्हे वि ।
ता किं फुट्टउ[1] बीअं तुज्झ समाणो जुआ णत्थि ॥१॥[2]

अणुलच्छीए

1 Cp PraSar p 69 PraV, 8 4 177, p 123 and 8 4 231, p 129 PrakPam, p 52, 1 4 PraPra, 8 53 p 233 Alt forms फुडउ, cp PraPra, op cit

2 GathSS 3 25 "स्व भर्तरि विराग सूचयन्ती कलम्यमन' सती नित भार्या बहु-मन्यमान युवान मर्च दग्ध्यानुरागमाह" इति गङ्गाधर भट्ट ।

The metre of this and the following verses is either arya or some its sub-division. The Prakrta names are as follows —

Samskrta	Prakrta
pathyarya	gaha
upagiti	gahu
udgiti	viggaha
giti	uggaha
arya giti	khandha

Cp PrakPain p 52

It is of interest to note that the matra metres gahini, sihini, ukkaccha, rola, gandha, etc recorded in the Prak Pain are not found in Sanskrit at all The metre doha is the same as dohadika recorded by Vaidya Gangadasa in his Chandomanjari and Pajjhalia same as Pajjhatika, noticed by Vaidya Gangadasa in ChanM, and Narayana Bhatta in his

यत्तव सती जाया असत्यो यच्च सुभग वयमपि ।
तत् किं स्फुटतु बीजं तव समानो युवा नास्ति ॥१॥

[अनुतसहमान-नायकं प्रति धूर्ता-वचनम्] ।

(2)

ण वि तह छेअ[1] रआइं[2] वि हरन्ति पुनरुत्त राअ रसिआइं ।
जह जत्थ व तत्थ व जह व तह व सब्भाव णेह[3] रमिआइं ॥२॥[4]

अनुलच्छीए ।

नापि तथा छेक रतान्यपि हरन्ति पुनरुक्त राग रसिकानि ।
यथा यत्र वा तत्र वा यथा वा तथा वा सद्भाव
स्नेह रमितानि ॥२॥

tikā on the Vrtta ratnākara There is indeed a large no of matra metres in Prakrta the equivalents of which are never found in Sanskrit

1 "छेरानामपूर्वापूर्व शिल्प कुशलानाम्" इति गङ्गाधर भट्ट । For छेक,meaning domesticated, see Ksirasvamin's Amar KU on Amark II 5 44 p 91—'छायन्ते छेरा पञ्जरादौ स्थाप्यन्ते' ।

2 The use of in stead of anusvara in these verses is significant A syllable followed by an anusvara becomes long and comprises of two matras whereas a syllable followed by a candra bindu is short and has one matra only

3 PaiLNM, v 120 p 33 PraV 8 2 77 p 60 cp 8 4 406, p 163 & 8 4 392 p 146, etc PraPra, "उपरि लोप क ग ड-त द प ष साम्", 3 1 p 57 Alt form सणेहो, according to the rule "स्नेहे वा", PraPra 3 64, p 91

4 GathSS, 3 74

[सखीं प्रति नायिकोक्तिः]

(3)

दिढ मूल बन्ध गण्ठी[1] व्व मोइआ कह वि तेण मे बाहू ।
अम्हेहिँ वि तस्स उर खुत्त व्व समुक्खआ थणआ[2] ॥३॥[3]

[अनुलच्छीए]

दृढ मूल बन्ध ग्रन्थी इव मोचितौ कथमपि तेन मे बाहू ।
अस्माभिरपि तस्योरसि निखाताविव समुत्खातौ स्तनौ ॥३॥[1]

[वट]

(4)

हसिअ स हत्थ ताल सुक्ख [4]वड उवगएहिं पहिएहिं ।
पत्तअ फलाण सरिसे उड्डीणे सूअ विन्दम्मि ॥४॥[5]

अणुलच्छीए

हसित स हस्त ताल शुष्क वटमुपगतैः पथिकैः ।
पत्र-फलाना सदृशे उड्डीने शुक वृन्दे ॥४॥

1 The anusvara in गण्ठि is inserted in accordance with the sutra "वक्रादिषु," PraPra, 4 15 p 105 cp PraV, 8 1 35 p 8 and 8 4 120 p 117 Further use NaDKS, 1 1

2 PraV, 8 4 350 p 150 Further uses KumarPC, 1 7 p 7 1 78, p 107

3 GathSS, 3, 76

4 Act form सुक्ख, PraV 8 2 5 p 41, शुष्क स्कन्दे वा । Further uses NaDKS 26 SurC 3 95 PraDV, p 158

5 GathSS, 3 63 Two interpretations given See Introduction

2 ASULADDHI

[सखीं प्रति प्रोपित-भर्तृकाया[1] उक्तिः]

(5)

सहि दुम्मेन्ति[2] कलम्बाइं जह मं तह ण सेस-कुसुमाइं ।
णूणं इमेसु दिअहेसु वहइ गुडिआ धणु कामो ॥१॥[3]

असुलद्धीए ।

सखि व्यथयन्ति कदम्बानि यथा मां तथा न शेष कुसुमानि ।
नूनमेषु दिवसेषु वहति गुटिका धनुः कामः ॥

1 One of the mood types of heroines —"स्व पर स्त्रीणामवस्थाम् [as distinguished from those of सामान्य i e गणिका] आह— स्वाधीन पतिका, प्रोपित भर्तृका, खण्डिता, कलहान्तरिता, वासक-सज्जा, विरहोत्कण्ठिता, विप्रलब्धा, अभिसारिका चेति स्व स्त्रीणामष्टावस्था", cp DR, 2 23f p 48f SD, 3 72, p 120

2 From दूम, as a substitute for the root दू. PraV, 8 4 23, p 107 "दूङो दूम", PraPra, 8 8, p 221 दावयन्ति is preferable to व्यथयन्ति (given in the printed ed) Alt reading given दुर्मनायन्ते and दूनयन्ति। For the participial forms of दू see SetB, 10 63 SupasC 296

3 GathSS, 2 77, "गुटिकाशरेण कदम्ब-कुसुमेन कुसुमास्त्रो मां तापयतीति भाव । एतेन वसन्तापेक्षयाऽपि वर्षा कालो विरहिणा दु सह इति ध्वनितम्"—इति गङ्गाधर भट्ट ।

[नायकं प्रति दूत्युक्तिः]

(6)

णाहं दूई ण तुमं पिओ त्ति को अम्ह एत्थ वावारो[1] ।
सा मरइ तुज्झ अअसो तेण अ धम्मक्खरं भणिमो ॥२॥[2]

अमुलडीए

नाहं दूती न त्वं प्रिय इति कोऽस्माकमत्र व्यापारः ।
सा म्रियते तवायशास्तेन च धर्माक्षरं भणामः ॥२॥

3 AVANTISUNDARI

[विरहिण्युक्ति]

(7)

किं तं पि हु वीसरिअं णिक्किव जं गुरु-अणस्स मज्झम्मि ।
अहिआनिऊण गहिओ स ओडुर-उत्तरीआए ॥१॥[3]

ऑदिमुदरीए

किं तदपि हा विस्मृत निष्कृप यद् गुरु-जनस्य मध्येऽपि ।
अभिधाव्य गृहीतस्त्वं स्रस्तोत्तरीयया ॥१॥

1 Further uses Vik, p 17, PraSRM, gathas 91 and 121.

2 GathSS, 2 78

Alt. form ढुर । For the word meaning स्वाद्‌गुन, see GauV, verses 606, 650, etc

3 See under विहलम्मि ओडुरं ओहुरं, etc, DesiNM, 1, 157. Quoted in connection with the meaning of ओडुरं as is found used by अवन्तिसुन्दरी । "ओडुरं स्रस्त मर्त्य ति अवन्तिसुन्दरी । यदुदाहरतिस्म—"

[विरह्युक्ति]

(8)

खण-मित्त[1]-कलुसिआए लुलिआलय-वल्लरी-समोत्थरिअं[2] ।
भमर भरोहुरयं पङ्कय व भरिमो मुहं तीए ॥२॥[3]

ओंदिसुंदरीए

क्षण-मात्र-कलुषिताया ललितालक-वल्लरी-समवस्तृतम् ।
भ्रमर भरावनतं पङ्कजमिव स्मरामि मुखं तस्या ॥२॥

[पत्युपहास]

(9)

उवहसए एराणि[4] इन्दो इन्दीवरच्छि एत्ताहे[5] ।
इंदमह पेच्छिए तुह मुहस्स सोहं णिअच्छन्तो[6] ॥३॥[7]

ओंदिसुंदरीए

उपहसतीन्द्राणीमिन्द्र इन्दीवराक्षीदानीम् ।
कौमार-प्रेक्षिते तव मुखस्य शोभां पश्यन् ॥३॥

1 Alt. form मेओ, PraV, 1 81, PrāSRM, gāthā 115

2 Cp PauCar, 3 78

3 See under विहलम्मि ओंहुडं, etc, op cit

4 Cp DeśiNM, 1 147 5 PraV, 8 2 134

6 PrāV, 8 4 181, cp GatSS 238

7 *DeśiNM*, 1 81 This verse has been quoted by Hemacandra in connection with the meaning of the word इंदमहो, as is found in the use of *Avantisundari*—"इंदमह कौमारमित्यवन्तिसुन्दरी । यदुदाहरति स्म—"। Rajaśekhara quotes three times his wife *Avantisundari* in his *KM* —

4 MĀDHAVĪ

[दुर्विदग्ध-नायकं प्रति दूत्युक्तिः]

(10)

घूमेन्ति[1] जे पहुत्त कुविअ दासा व्व जे पसाअन्ति।
ते च्चिअ महिलाणं पिआ सेसा सामि च्चिअ वराआ[2] ॥[3]

माहवीए

P 20 GOS ed "इयमशक्तिर्न पुनः पाठः" इत्यवन्तिसुन्दरी।

P 46 "विदग्ध भणिति नियत वस्तुनो रूपं न नियत-स्वभावम्" इत्यवन्तिसुन्दरी। तदाह—

"वस्तु-स्वभावोऽत्र कवेरतन्त्रो गुणागुणावुक्ति-वशेन काव्ये।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः॥

P 5 'अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रक्रान्तमिदमस्य मयि यानेन प्रक्रान्तं मम, गुडूचा-वचनोऽयं मृद्वीका-वचनोऽहम्, अनादृत भाषा विशेषोऽयम् अहमादृत भाषा विशेषः, प्रशान्त ज्ञातृकमिदम्, देशान्तरित कर्तृकमिदम्, उच्छिन्न निबन्धन-मूलमिदम्, म्लेच्छितकमपि निबन्धनमिदमित्येवमादिभिः कारणैः शब्द-हरणे अर्थ-हरणे चाभिरमेत" इत्यवन्तिसुन्दरी।

1 Alt forms घुमन्ति and घूर्णन्ति, Pr. V., 8 4 21

2 'वराका। प्रेम सद्भावाप्रसन्ना शाम्या इत्यर्थ' इति गदाधरभट्टः॥

3 Gāthās, I 91

गोपायन्ति ये प्रभुत्वं कुपितां दासा इव ये प्रसादयन्ति ।
त एव महिलानां प्रियाः शेषाः स्वामिन एव वराकाः ॥

5. PRAHATĀ

[स्वाधीन-भर्तृकायाः स्व-सौभाग्य-कथनम्]

(11)

एक्कं पहरुव्विण्णं हत्थं मुह-मारुएण वीअन्तो ।
सो वि हसन्तीए मए गहिओ वीएण[1] कण्ठम्मि ॥[2]

[पहईए]

एकं प्रहारोद्विग्न हस्तं मुख मारुतेन वीजयन् ।
सोऽपि हसन्त्या मया गृहीतो द्वितीयेन कण्ठे ॥

6 REVĀ

[खण्डिता-वचनम्]

(12)

किं दाव कआ अहवा करेसि कारिस्सि सुहअ एत्ताहे ।
अवराहाणं अलज्जिर साहसु कअए खमिज्जन्तु ॥१॥[3]

रेवाए ।

किं तावत् कृता अथवा करोषि करिष्यसि सुभगेदानीम् ।
अपराधानामलज्जाशील कथय कतमे क्षम्यन्ताम् ॥१॥

1 Alt forms विइअ and विइज्ज, See PraV, 8 1 5 and 2 7 9

2 GathSS, 1 86 3 GathSS, 1 90

ज्ञातेऽन्यासङ्ग विकृते खण्डितेर्ष्या-कषायिता, DR, II, 25, p 49

[कलहान्तरितां प्रति सख्युक्तिः]

(13)

अवलम्बिअ-माण-परम्मुहीए एन्तस्स माणिणि पिअस्स ।
पुट्ठ[1]-पुलउग्गमो तुह कहेइ संमुह ठिअं हिअअम् ॥२॥[2]

[रेवाए]

अवलम्बित-मान पराङ्मुख्या आगच्छतो मानिनि प्रियस्य ।
पृष्ठ पुलकोद्गमस्तव कथयति संमुख-स्थितं हृदयम् ॥२॥

7. ROHĀ

[कलहान्तरितां प्रति दूती-वचनम्]

(14)

जेण विणा ण जिविज्जइ अणुणिज्जइ सो कआवराहो वि ।
पत्ते वि णअर-दाहे भण कस्स ण वल्लहो अग्गी[3] ॥

[रोहाए]

येन विना न जीव्यतेऽनुनीयते स कृतापराधोऽपि ।
प्राप्तेऽपि नगर-दाहे भण कस्य न वल्लभोऽग्निः ॥

1 Pr.Pra. 4 20, p 109 Alt form पिट्ठ ।
2 GāthS. , 1. 87
3 GāthS. , 2 63

8 SASIPRABHĀ

[दूतीं प्रति नायिकोक्तिः]

(15)

जइ जइ वाएइ पिओ तइ तइ णच्चामि चञ्चले पेम्मे ।
वल्ली वलेइ अङ्गं सहाव थद्धे वि रुक्खम्मि[1] ॥[2]

ससिप्पहाए ।

यथा यथा वादयति प्रियस्तथा तथा नृत्यामि चञ्चले प्रेम्णि ।
वल्ली वलयत्यङ्गं स्वभाव स्तब्धेऽपि वृक्षे ॥

9 VADDHĀVAHĪ

[नायिकां प्रति सख्युक्तिः]

(16)

गिम्हे दवग्गि मसि-मइलिआइं[3] दीसन्ति विञ्झ सिहराइं ।
आससु पउत्थ[4]-वइए ण होन्ति णव पाउस[5]ब्भाइं ॥[6]

वड्ढावहीए

ग्रीष्मे दवाग्नि मषी-मलिनानि दृश्यन्ते विन्ध्य शिखराणि ।
आश्वसिहि प्रोषित पतिके न भवन्ति नव प्रावृडभ्राणि ॥

1 PraV, 2 127, PraPra, 3 31, p 72
Further uses KumarPC, 1 68, p 31, 3 64, p 102
2 GathSS, 4 4
3 PraPra, 4, 31, p 116 "मलिने लिनोरिली वा" ॥
मइल, मलिए ॥
4 Further uses DeśiNM, 6 66, GāthSS, 1 17 and 6 67, PauCar, 17 6, etc
PraV, 1 19 PraPra, 4 11, p 103 6 GathSS, 1 70

PART III

Sanskrit Poetesses

1 ANONYMOUS [A wife writes to her husband]

O my dearest! born in a noble family, independent, not travelling[1], ocean of forgiveness, the resort of your faithful wife O merciful Lord! show mercy to me now by the glance of your lotus eyes O Lord of my life! even the delay of a moment is intolerable

2 BHAVADEVI [The bust of a young woman]

Her two breasts were born at the same time are similar in having a noble descent have grown together from their birth are similar in having the (same) name, viz "breast and are prosperous That there is such a mutual competitive fight between these two, though possessed of their own circular forms (i e full grown),—so firmness is indeed worthy of homage [2]

3 ——— [An indignant wife says to her husband]

At first it happened so, this body was not different (from your body) after that, you became dearer (to

1 i e he is not coming to see her but is remaining where he is

2 The two breasts are compared to two rival neighbour kings of equal might and glory who though possessed of their own respective kingdoms fight with each other for extending their boundaries

me) and I a lady-love in despair. Now, you are the lord and I, too, your (neglected) consort What else, my iron-heart has led me to this plight [1]

4 ——o——

Why are you falling at my feet? Stop Husbands are certainly independent For a while you were engaged elsewhere What blame can attach to you for that? It is the husbands who are the very life-breaths of their wives Hence, (as) I am still alive inspite of *my separation from you*, it is I who have committed sins, it is I who should plead with you

5. CANDALAVIDYA [A moon lit night]

It seems as if the world, worn out with its daily routine, is bathing in the water of the ocean of milk, through that stirring,[2] the reddish stars are looking like water-bubbles, as if the moon is incessantly pouring down milk in thousand rays The milk of moon-light is being drunk to night, as it were, by the eager and thirsty Kumuda (or water-lily)

6 CANDRAKANTA BHIKSUNI [Hymn to Avalokitesvara].[3]

I bow down to that one whose name is Avalokita.

1. i e iron hearted as I am, I am not dead inspite of all these sufferings

2. Caused by plunging the world into the sea

3 In many places of this hymn the exact sense is not clear

the teacher of men venerated by the three worlds, the greatest of those who are versed in sacred knowledge, praised by the King of gods [1] the highest of the best sages, who ensures the success of unions.

7 ——o——

The bearer of handsomeness of the type of the son of Sugata, having a body adorned with many *auspicious signs, having a head like that of Amitabha* Tathagata, having beautiful hands adorned with golden lotuses

8 ——o——

The one who has curly, clean, brown and grey matted locks, whose full face is bright like the moon disc who has wide lotus eyes, beautiful hands, and caste marks like a hail stone and the orbit of the moon

9 ——o——

Whose lips are like the centre of a lotus,[2] whose moving hands are decorated with auspicious bracelets, who is pure whose navel region is like the interior of a lotus, on whose gem studded head (there shines) the purest gold

1 The sense of this line is not clear
, Stuti = Stuta ?
2 This line is not clear

10 ——o——

Who wears beautiful and coloured loin-clothes, who has crossed the great ocean of the knowledge of the Victor, who is of great merit, who has earned and gained boons, who removes fever and is the cause of much happiness

11 ——o——

Who brings about welfare and peace, the destroyer of three worlds, hymn incarnate, who overpowered Māra by means of various confusions, the giver of ten perfections[1] and salvation.

12 ——o——

Who roams in the heart of man (?), who imparts enlightenment about the one Truth, whose feet are adorned with jewelled anklets, whose gait is as slow as that of an elephant in rut and as graceful as that of a swan.

13 ——o——

Who has attained contentment through the drinking of the nectar in full, who has constant access to the ocean of milk, who takes delight in living in Potalaka, whose eyes are full of kindness, pure and beautiful

Thus ends the hymn to Avalokitesvara Bhattāraka by Candrakāntā Bhiksunī.

1 Viz, dana, śila, ksanti, virya, dhyana, prajñā, satya, adhiṣṭhana, maitri and upekṣā

14 CINNAMMA [Siva]

Let the great Śiva remove the great delusion—he whose stick is the huge skeleton of Trivikrama[1], slain (by him) at the end of the Kalpa, who tied up the hands of Nrsimha[2] with the shining Sesa, who dug his nails in the flesh of the primeval boar[3], who, having dragged out both the fish[4] and the tortoise[5] that became supremely happy when the universe was reduced to a vast ocean, assumed the form of a fisherman

15. GANDHADIPIKA [The incense]

Having mixed one portion each of camphor and several other perfumes like nakha, etc with two portions each of sandal and copper and having ground these together with molasses, a clever man should perfume clothes, rooms and so on

16 GAURI. [Invoking the blessings of Siva]

Let Siva purify us,—he who is closely embraced by Parvatī flurried by the bees, greedy of the sweet smell of her full blown lotus-face with blooming cheeks

1 The fifth incarnation of Visnu 2 Man lion the fourth incarnation of Visnu 3 The third incarnation of Visnu 4 The first incarnation of Visnu 5 The second incarnation of Visnu

17 ———[Eulogy of the king]

Religion, whose head consisting in the scriptures is falling off, whose prop consisting in the nobly-born Brahmanas is disappearing the prowess of whose own body is decaying, whose Smrtis full of multitudes of texts[1] have been destroyed who is very old and who has been uprooted by the great barbarian Kali (the age of vice),—such religion is now, O Lord of the earth, being led on by the support of your arms[2]

18 ———[The ill fame of the enemies of the king].

O crest-jewel among the best of kings! the ill fame of your enemies in the universe resembles, at all times, the Yamuna, the collyrium, the numerous spots of the moon the snake, the disc of Rahu, the neck of Siva, the moss, the cuckoo, and the mass of deep black clouds

19. ———[The king's weapon Bhuśandi]

O king! the bhuśandi,—having balls that are revolving with the fever (i e heat) of prowess, the destroyer of beings—is shining in your hand like Mahācandi

1 Or full of textual excellence, if we accept the reading prag bhava

2 Religion is here compared with an old man whose head is drooping down, whose prop of life is dwindling might decaying and memory lost

20 ——— [The bhuśandi]

This bhusandi, having balls the interiors of which are filled with fiery powders, and with its poisonous mouth yawning, is shining like a malignant snake held by one who has dreadful snakes on his arms[1]

21 ——— [The king's war].

(O king!) the taking hold of the bow the seizing of the arrow, the pulling of the string (by you), the quivering of your arms and the motion of the arrows are not visible in your war But the earth glitters with the multitude of pearls dropped off from the temples of the best of full grown elephants and with the shining gems on the heads of rival kings[2]!

22 ——— [The wife of the king s enemy]

(O king!) The wife of your enemy, her face like the moon, her body lovely like the eye on a peacock s tail, her cakora eyes trembling with anger, is being courted on the hill by its lustful local residents [3]

23 ——— [The description of a woman]

She was created with care by the Lord of the

1 i e Siva Or this may be an adjective of bhuśandi held by the king

2 i e the rival kings and their elephants are all butchered in the twinkling of an eye

3 Saileya bhujabhih Saileya means the things that grow on hills and hence the compound means by those who eat hill grown things i e by those who live in hills

Universe (i e Siva) himself who became half female Hence this fair damsel shines unrivalled *among* all women of the three worlds [1]

24 ——— [Description of a woman coming out of the river after bath]

While coming out of the water she, *excelling* Rati (in beauty) having beautiful eyes like red lotuses and shining with her own splendour was taken by people as the presiding goddess of waters to be worshipped by oceans (or Varuna)

25 ——— [The eye brows of a beautiful woman]

Delighted at the insult of the Cakora the Khanjana the fish and deer, the creator presented to the beautiful eyes a pair of emerald umbrellas under the guise of *eye* brows

26 ——— [The eyes]

On the face a pond of love full of the nectar of beauty there shine the eyes a pair of Saphari fish conducive to amorous sports

27 ——— [The side glance]

O slender *one*! your side glance this wonderful

1 The implied sense is that Siva took the *trouble* of assuming his Ardha nari form before creating this damsel which he did not in the case of other damsels Hence she is endowed with womanly perfections more than other women

snake, puts to swoon even gods (or wise men) the moment it is seen

28 ——— [The lips]

Her lips were fashioned by the creator out of the essences of ambrosia and coral since it enlivens in a moment those who have been bitten by the serpent of love

29 ———[The feet]

As the coral is (but) a coral again the lotus is (but) a lotus —thinking this the creator reddened the two feet with saffron

30 ——— [The nails on the fingers of the damsel s feet].

The nails on the fingers of the damsel s feet with their beauty mingled with crimson paint are shining like a spotless row of buds of the celestial tree of love (peeping) out of leaves

31 ——— [The morning breeze]

The breeze well bathed in the pond (i e , very cool) is blowing gently embracing like a libertine

1 The coral is red no doubt but it is hard the lotus is soft no doubt but it is surrounded by thorns Combining their qualities such as redness and softness and rejecting their defects the creator created her feet that is why they are so attractive

the highly fragrant golden creeper with beautiful leaves and flowers

32. ——— [*The summer day*]

O my friend! the summer-day, bereft of all hopes, appears like a sign of calamity to Cupid the hero, like the hurling of the thunder-bolt on the creeper-grove of amorous sports, like the doomsday of the young wives whose husbands are away.

33 ——— [The celestial tree granting all desires]

In the garden of Eden, there are indeed hundreds of beautiful trees by whom, at proper times lakhs of gods are served with fruits and flowers Of these, one only is capable of fulfilling immediately the heart's desires of the king of gods,—that one is the tree of all desires

34 INDULEKHA [The sun-set].

Some say that at the close of the day the sun enters the ocean, others that it goes on a visit to another world, others again, that it comes to be united with fire But all these (views) are false—there is no evidence for them O my dear friend!

An alternative interpretation is also possible As the coral is insignificant (vidrumah druma-vahirbhutah agrahya ity arthah) and the lotus (too) is (insignificant being nothing but) the filth (mala) of water (ka), the creator reddened both the feet (of the damsel) with saffron

methinks, the sun lies down, on the other hand, upon a love-lorn damsel's heart in which visibly there is intense heat.

35 JAGHANACAPALA [An unchaste woman].

When the wind blows during the rainy night, when the city-streets are deserted and when her husband is away to a foreign country, Jaghanacapalā (a libidinous woman, moving the hips) feels immensely happy

36 KERALI [Eulogy of the goddess of Learning]

Victory to the goddess Sarasvati who is the cow of plenty to good poets and whose real nature in its entirety even Brahma and others fail to know exactly

37 KUTALA [An unchaste woman says]

(Enjoying) the betel on a comfortable bed, and the close embraces, kisses and the like are not comparable, even in a millionth part, to the hasty, transient and clandestine love-making

38 LAKSMI [Human destiny].

The bee, while roaming through fresh blown blossoms in the wood, did not smell the Gandhaphali [1] Was it[2] not enjoyable, did it[3] not delight? It is the will of Providence that alone is omnipotent

1 Campaka? 2. i e Gandhaphali
3 i e the bee See Introduction, p xvii

39 LAKSMI THAKURANI [A greedy person is being rebuked].

Your wealth—you who make your spirited horse prance and trample on the town-folk on the road—*is really not due to your (own) labour and luck, (but) to (the sale) of the beauty and fortune of your sister*

40 MADALASA [Religious discourse]

Having risen in the morning, my child think about your welfare in the next world In this world only the consequences of your works (in the previous life) will decide (your fate)

41 ——— [Rumbling clouds]

This world has been conquered by Cupid by means of dense, glittering and noisy arrows that are denounced (by lovers)—this the clouds extended all over the quarters, are intimating as it were, by (their) rumblings

42 MADHURAVARNI [An unchaste woman says]

My husband is like the moon in appearance like a cuckoo in speech, like a pigeon in his kisses, like a swan in gait, like an elephant in his ardent love-making with his wife. Thus, in my husband there is not the slightest want of the good qualities commendable to young women,—but if only (he had) not this one fault, viz, (that he) is married (to me)!

43 MADIREKSANA [Advent of spring]

In the neighbourhood of the ponds frequented by them, the bees, intent on coming and going, are speaking to the lotus buds hidden under waters [1]

44 MAPULA [A lady, separated from her lover, is addressed by an intimate friend]

Concealing, before your elders, (your) grief due to your separation (from your beloved one) why are you, O my lovely girl! checking the flood of tears, overflowing your eyes? The edge of your bed, wetted night after night by tears and dried in the sun (the next morning), indicates (your sad) plight

45 ——— [Discourse between lovers]

(Ques) Why are you thin? (A) Such is my physique (Q) Why are you filthy with dirt? (A) Because of cooking in the house of the elders (Q) Do you ever remember us? (A) No no, no saying so, the girl began to tremble with an ecstasy of love and falling on my chest, wept

1 i e they are urging these buds to bloom as the spring is coming

Or, line 6 may mean that the bees show that the lotus-buds are (still) hidden under water i e although these lotus-buds cannot be seen from the bank of the tank yet people on seeing these bees know at once that the buds must be there

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This world has been conquered by Cupid by means of dense, glittering and noisy arrows that are denounced (by lovers)—this the clouds, extended all over the quarters, are intimating, as it were, by (their) rumblings

42 MADHURAVARNI [An unchaste woman says]

My husband is like the moon in appearance like a cuckoo in speech, like a pigeon in his kisses, like a swan in gait like an elephant in his ardent love-making with his wife. Thus, in my husband there is not the slightest want of the good qualities commendable to young women,—but if only (he had) not this one fault, viz , (that he) is married (to me) !

43 MADIREKSANA [Advent of spring]

In the neighbourhood of the ponds frequented by them the bees intent on coming and going, are speaking to the lotus buds hidden under waters [1]

44 MARULA [A lady, separated from her lover, is addressed by an intimate friend]

Concealing before your elders (your) grief due to your separation (from your beloved one) why are you O my lovely girl! checking the flood of tears overflowing your eyes? The edge of your bed wetted night after night by tears and dried in the sun (the next morning) indicates (your sad) plight

45 ——— [Discourse between lovers]

(Ques) Why are you thin? (A) Such is my physique (Q) Why are you filthy with dirt? (A) Because of cooling in the house of the elders (Q) Do you ever remember us? (A) No no, no saying so the girl began to tremble with an ecstasy of love and falling on my chest wept

1 i e they are urging these buds to bloom as the spring is coming

Or, line 6 may mean that the bees show that the lotus-buds are (still) hidden under water i e although these lotus buds cannot be seen from the bank of the tank yet people on seeing these bees know at once that the buds must be there

46 MORIKA [The plight of a woman separated from her lover]

The (love-lorn) girl, with her cheeks bathed with tears flowing in torrents, makes marks (on the floor, representing the days which she spent without her lover), (but) apprehensive lest there be not the termination of the period (of separation), does not count them

47. ——— [The messenger-maiden says]

O sinless one! You, (her) dearest, are worthy of her, as she, (your) dearest, is of you Indeed, the moon does not shine without the night and the night, too, does not shine without the moon

48 ——— [Addressed to the lover].

Do not go, O beloved one of (this) lady! You have been welcomed by me with thousands of loving (words and deeds) As you step out into the court-yard, the girl comes to be on the point of death Moreover, our house is without a thread on account of her body that is incapable of bearing the weight of the breasts, is tormented by Cupid and the net of the bodice of which is being torn every day [1]

49 ——— [The lover says]

Let my endeavour to go away be confined with-

1 i e the net is to be mended by thread every day. This suggests the full vigour of her youth

in the heart only. How can it be uttered by a cruel person before a lady who is as dear as life? Suppose it is said, still even on seeing the faces of their beloved ones with gushing out tears, men go away to foreign countries. Astonishing indeed is the desire for the attainment of a little wealth in men like me!

50 NAGAMMA [The sun]

I bow down to the risen disc of the extremely lustrous sun,—the friend of the lotus-bed,—which has the colour of a parrot's beak and is the ear ring (as it were) of the eastern horizon.

51 PADMAVATI [Eulogy of the king]

On seeing the king in the forest,—the king who is the foremost (monarch) and the resort of kings, who has a beautiful bow in his hand and blue garment on his neck, and who is pursuing the deer,—the fickle-eyed female deer are taking him to be Cupid.

52. ———[A miser].

There is only a difference of form[1] between a

1 The word "akaratah" has a double meaning, viz (1) form, (2) the vowel 'a' That is, (1) between a miser and a sword, there is only a difference of form, their qualities being the same, or (2) between the words 'krpana,' meaning a miser, and 'krpana,' meaning a sword, there is the difference of the vowel 'a' only

ing the staleness of their beaks, besmeared with a large quantity of sweet liquor [1]

56 ——— [The nose]

Methinks this nose is the beak of the Cupid like parrot, eager to eat the grains of pomegranate, in the form of the rows of teeth.

57. ——— [The caste-mark]

The ornamental mark, drawn with musk between her eyebrows, like arrow-head attached to the middle of the bow of the five-arrowed one (i e Cupid) looks beautiful

58 ——— [The throat].

This is not the throat, but nothing but the triumphant conch of the Lord of love himself, since even

1 When one takes too much sweet, his taste becomes stale and he resorts to something sour for restoring his relish for the sweet Here, too, having drunk the sweet nectar of the face the cakoris have lost taste for the sweet and so they are drinking the moon beams which are sour in comparison with the sweetness of the face The sense is that even the moon beams are pale in comparison with the lovely face and are sour, so to speak, in comparison with its sweetness

now the marks of (his) fingers are visible as lines on it (i e on the throat)[1]

59 ——— [The arms]

Are these the creepers, granting all desires, of the ocean of love? Or, else, are these lotus stalks? Are these the sandal-creepers of the breast like hills? Are these the creeper-like nooses of Cupid? Are these the coral-creepers of the ocean of the nectar of beauty? Are these, as I think, the tender arms of a noble damsel of Guzrat, (resembling) creepers with finger-like leaves?

60 ——— [The lion]

You are worthy of honour, O lion, the king of beasts, with formidable staff like arms and radiant with pride, who, being intent on the flesh of the mighty elephant, does not kill the deer

61 ——— [The horse]

The restrained horse with its manes perfectly erect, and profusely covered with bees, is quivering, like a lotus[2]

1 The throat is conceived here as Cupid s conch, and the three lines on the throat as the impressions of Cupid s fingers as he held the conch for blowing it

2 The words here bear double meanings Thus 'Vasitah'

62 ——— [The crow]

O crow! followed by hundreds of cuckoos and more and more puffed up with pride, do not go away from here disregarding the king of birds If they know you to be a crow, they will forsake you, just as (people throw away) a pebble from a heap of bright gems

63 ——— [The lamp]

Produced from fire conducive to the good of the

means restrained in the case of the horse while in the case of the lotus, it means from the water Prasphurati means quivering, in the first case, while in the second case it means shining 'Samudañcita keśara means with the manes erect in the first case while in the second case it means with upright pollens 'Bhramari kirna means covered with bees, in both cases the horse is covered with bees perhaps because it is sweating profusely Probably in the case of the horse, the word 'bhramari really implies 'bhrama' or 'avarta i e curls in the hair on the body which are signs of excellence in a horse Vide Śiśupāla vadha, 5 4 and Mallinātha's commentary on it

noble, and placed in front of (the image of) Krsna, the lamp is shining like Abhimanyu [1]

64. ——— [The dawn].

Taking in (her) hand the disc of the sun with sprouted[2] garland-like beams (as) the plate containing lights to be waved before a deity, Dawn, daughter of the king of love, is coming for adoring the daughter of ocean (i e Laksmi) by waving lights

65 ——— [The Stars].

Holding the moon[3] as a shining saffron filled plate for Cupid, out on conquering the three worlds,

1 The adjectives here bear double meanings Thus 'Dhananjaya samudbhuta' means born from Arjuna, in the case of Abhimanyu, while in the case of the lamp, it means lighted from fire 'Subhadrotsaha-vardhana' means conducive to the happiness of Subhadra, mother of Abhimanyu, in the first case while in the second case it means conducive to the good of the noble 'Krsna purahsarah means in front of Krsna in person, the maternal uncle of Abhimanyu, in the first case, while in the second case, it means in front of the image of Krsna

2 Here the adjective 'Ankurita' suggests that the sun is just rising

3 'Atreya' i e one born of Atri—the moon, or if we accept the reading 'aratri[ka] in place of 'artreya', the meaning would be 'holding the (moon like) plate containing lights waved before a diety'

and making the stars with shining beauty appear like uncooked grains of rice, Lady Night is coming[1] for his good[2]

66 ———— [The summer]

On seeing the lotus, (his) dear wife afflicted by the winter, the fiercely blazing sun, making summer his own ally,[3] is shining with the desire to conquer it (viz the winter)

67 ———— [The *summer winds*]

Wandering freely and frequently all around are these summer winds, full of dust and stones, wearing garlands of the flames of the fierce sun completely *drying up the water of rivers and leaves of trees* immediately by a mere touch, as if, sucked in and *emitted out (by the king of serpents)* and *so possessed* of the flames of poison coming out along with the *hissing of the king of serpents*

1 We accept the reading ayati here

2 When a king goes out on a victory expedition ladies hold vessels containing auspicious things like saffron and so on (or wave the auspicious light before him) and scatter rice grains for his victory Similarly, night is here conceived as a lady holding the red plate like moon like the saffron filled plate and scattering the stars like the rice-grains for the well being of Cupid who is going out on a victory expedition Night is the time beautiful for love

3 Or, having brought about the summer its own friend

71 ———— [Human destiny]

(God) creates the gem of a man as an abode of infinite good qualities and ornamental to the world, then, again, makes him perishable in an instant. Alas! (this) foolish behaviour of Providence is indeed a matter of regret

72 RAJAKANYA [Passage-at arms between the princess and her poet-lover].

[The princess says —] This is the court-yard of the lion revelling in the blood of a multitude of mad elephants.

[The poet retorts —] Does the elephant forsake the sallaki[1] having shining and tender shoots with new leaves with which it plays?

73 ——o——

[The poet says —] The life of water-lily that has not seen the moon-beams is in vain

[The princess retorts —] The life of the moon that has not seen the sleepless (i e full-blown) water-lily, too, is in vain

1 A kind of tree elephants are particularly fond of

74 RASAVATI PRIYAMVADA [Krsna]

I worship Govinda, the handsome one of Vraja the remover of births[1], holding lute, dark who sports on the banks of the Yamuna, the enemy of demons like Kamsa and others, praised by cowherdesses[2] and adored by the lotus-eyes of the women of Vraja, with his head adorned with peacock feathers and bent in a graceful triple curve

75 SARASVATI [Eulogy of the king].

My lord! you alone are the supreme protector,[3] you are the cause of hopes, you are the fit person to be fanned by Chowries; though one, you are the soul of the three worlds[4]

76 ———[Addressed to a Ketaki-flower]

(Your) leaves are unapproachable on account of thousands of thorns, there is not even the slightest trace of honey (in you), you are dusky with dust. Your faults, O Ketaki, have been over looked by the bee, fond of (your) fragrance only[5]

1 Or, mundane miseries.

2 Or, gopa+ali–gopali i e groups of cowherds.

3 Pata+alam

4 The words bear double meanings Thus, the stanza may mean also " you alone are the nether region (patalam), you are the bond of the (ten) quarters (i e the earth) you, again, are the region of the Amaras (gods) and Maruts (wind gods) (ca+amara+marud+bhumih) (i e the heaven), though one, you are the three worlds

5 See Introd , p xxxii , or, this verse may have an implied amorous sentiment, viz , that a lover overlooks the faults of his beloved

77. SARASVATI KUTUMBADUHITA [Love]

Obeisance to love, the cause of the delight of the world, the concomitant results of which are, O king Bhoja, men like you

78 SILA BHATTARIKA [A lady pleads with her indignant lover]

Love that has become adverse and is painful through separation is wearing away my body Yama too, incapable of counting days, has lost all mercy (for me) You too have fallen a prey to indignation, Think, O my lord, how can women, tender like clusters of new leaves, live under these circumstances?

79 ————[Plight of a man separated from his lady love]

Thought has arisen in the heart of one separated from his beloved,—seeing this, sleep is gone (i e has deserted him) Who would adore a faithless one?[1]

1 i e. the lover is thinking of his lady love and cannot sleep Thought and sleep are like co wives —when one is present, the other is absent

Or, when sleep finds that the man s heart is occupied by thought (Cinta, a rival lady love as it were) instead of his first lady love (priya), she takes him to be a faithless lover and deserts him

80 ——o——[A lady sends the messenger maiden to her lover)

O messenger maiden! You are a young woman he (too) is a fickle young man The quarters are black with darkness The message (you are carrying) is indeed (full of) mystery The place appointed for meeting is a deserted one The spring breezes are again and again turning (one s) mind to other directions Go dexterously for arranging a speedy meeting (between us) May the gods protect you

81 ———[Discourse between the mocking messenger maiden and her mistress]

(Ques) Why are you breathing deeply? (Ans) I have come hurriedly (Ques) Why are you pleased? (Ans) I have been favoured (Ques) Why have your locks too become loose? (Ans) Because of falling down on (his) feet (Ques) What about your waist garment? (Ans) (It has got loose) because of my going and coming back (Ques) Your face is bedewed with perspiration (Ans) (It has become so) on account of the Sun (Ques) Why are you weak? (Ans) Because of excessive talking What will you say, O messenger maiden (about) your lips, that have assumed the form of a withered lotus?

82 ——o——[An unchaste woman says]

He who was my first love [1] is my husband, (i e

1 Literally 'stealer of virginity'

sent here), those very same nights in the month of Caitra (have arrived), the same strong-breezes fragrant with the smell of the full blown Malati flower, are (blowing through) the Kadamba tree, I am also the same old self Still my heart is longing for stolen amorous sports under the cave creepers on the banks of the river Reva

83 * * * * *

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84 SITA [The moon]

Do not be afraid O moon![1] *Rahu is not in my* liquor [2] Rohini[3] is in the sky O timid one! Why

1 The verse is addressed by soliciting lady to a person whom she wants to cheer up

2 i e Rahu is not here Rahu here stands for the husband or the guardian of the lady addressing

3 Rohini stands for the wife of the person addressed to

are you afraid[1] What is there to be surprised at this that the hearts of men become agitated, often times, during their first unions with experienced ladies?

85 SUBHADRA [The milk]

What was milched, after that, boiled and then had its cream taken out and churned rapidly was again, transformed into butter for making clarified butter The fat[2] (of this milk) is the cause of the succession of evils

86 TRIBHUVANASARASVATI [Eulogy of the king]

O all auspicious Lord Rupavitanka[3]! the crest jewel of all kings! Is the roaming of Your Honour with the moon even during the night proper? Let not the moon be embarrassed with shame at the sight of your face, also let not the venerable Arundhati be led to any scandalous behaviour

1 The soliciting lady means to say neither my husband nor my guardian, nor my wife of whom you may be afraid is here So why do you fear

2 The word "sneha" means both fat and affection The sense is that it is the good, affectionate and tender hearted people that suffer most in the world

3 or O Lord the most beautiful of all "Vitanka" means

87. ———[Hari].

May Hari, with the rope[1] of snake unknowingly glided off his hands at the sight of Laksmī during the churning of the ocean, (but still) expanding and contracting his arms for nothing, protect the three worlds[2].

88. * * * * *

89 VIDYAVATI [A hymn].

The Goddess who is the creator of the world, who brings auspiciousness even to the all-auspicious Lord—obeisance to that Goddess Suminaksi of an auspicious form.

90 ——o——

Having worshipped whom once, people get all desired for objects, obeisance to her, etc

the loftiest point and so Rupavitanka may be simply a descriptive adjective of "Deva"

1 Netra' here means rope cp Śridhara Svamin on BhagP 8 7 22 p 452 'Manthanam Mandaram krtva netram krtva tu Vasukim' where he explains 'Netram rajjum

2 Hari was so much charmed at the sight of Laksmi that he did not know when Vasuki went off his hands He was so engrossed at that time that he did not realise that his hands were moving forward and backward as though he were actually churning even then.

91 ——o——

Through a particle of whose grace enjoyment and emancipation are easily obtained—obeisance to her etc.

92 ——o——

The goddess who imparts the knowledge of Brahman to those who wish for salvation—obeisance to her, etc

93 ——o——

United with whom Śiva performs the five-fold duties[1]—obeisance to her, etc

94 ——o——

For whose pleasure Śiva danced incessantly—obeisance to her, etc

95 ——o——

From a particle of whose lustre, deities headed by Lakṣmi and Sarasvati have sprung forth—obeisance to her etc

96 ——o——

Through a particle of whose grace all sorts of prosperities increase—obeisance to her, etc

97 ——o——

Who, when adored, destroys all sins and wards off all calamities—obeisance to her, etc

1 The five-fold duties are Creation, maintenance, destruction, emancipation and grace

98 ——o——

That great power the auspicious one who when worshipped becomes the bestower of all successes — obeisance to her, etc

99 ——o——

Forsaken by which goddess even Siva himself is unsuccessful—obeisance to her etc

100 ——o——

From whose feet has arisen the whole Universe of the mobile and the immobile —obeisance to her etc

Having thus eulogised the great goddess and having bowed down to her again, and again I your devoted daughter, pray through your command that my mind may be engrossed unflinchingly to the meditation of your feet, O Mother!

101 VIJJA [Eulogy of the King]

Who among the kings of Lunar and Solar dynasties has not obtained[1] (certain parts of this world)? But O my Lord! we consider you alone to be the lord of the world,—who having seized Anga[2] having then annexed Kuntala[3] having completely overthrown the

1 Asaditah—asaditavantah Or, the line may mean whom have we not met ?

2 Bhagalpur and its neighbourhood

3 The country of which Vidarbha was the capital It is also famous as the source of the river Nerbuda Here Parsac

extended Cola[1], and having taken possession of the midland country,[2] has now stretched out his hand towards Kañci [3]

102 —(The King's sword).

O my Lord! the blade of your sword gave birth to a son, viz., fame in the war. (To celebrate it,) the wind is scattering heaps of dusts, like clothes, jackals are singing lullaby, headless bodies are dancing, and (there takes place) instantaneously the salvation of enemies from the trammels of mundane existence.

103 ——[In praise of a poetess]

Not knowing me, Vijjaka, dark like the petals of a blue lotus, in vain indeed has Dandin said that Sarasvati is all white [1]

104 ——[In praise of poets in general]

This is a homage to a person who is silent (but) who by his horripilated body is indicating that the ideas of poets are inexpressible by words (but) only flash forth through words fraught with tender feelings [2]

105 ——[An unchaste woman says]

O neighbour woman! do please keep an eye on my house, be it even for a short while Often times, the father of this child will not drink the tasteless water of the well (So) though alone I am going quickly hitherforth to the river, covered with tamalas Let the dense joints of reeds with hard sections scratch my body

106. ———

We long for boys during (our) childhood, for youngmen during (our) youth and for oldmen even during (our) old age, for such is the proper custom

1 See Kavyadarśa I I

2 Or, this may be a silent tribute of the poetess herself (janasya ayam anjalih) to poets in general

of our family You have began to spend your life with this one husband only Never once in my family, my daughter, such a token of chastity was found

107. ———— [An unchaste woman says]

Say, O Murala, by whom were made these cane-creepers,[1] with sandy bottoms and thick shadows, clinging up to the end of the shore[2], the permanent home of cool breeze, resounding with the cacklings of water fowls and conducive to the incessant love makings of immodest women?

108 ———— [A rustic woman]

Lying on a platform (of bamboos) in a cucumber field, with the hairs on her body erect with joy, with her body pressed during love-making and clinging to her lover, with his neck embraced by her two hands out of joy, a low-caste woman, with a view to frightening away the jackals at night, is repeatedly making noise by striking with her feet

1 Nicula also means Hijjala see Vaidyaka-sabda sindhu, p 607, Caraka-samhita, sutra sthana, ii 10, Raja nighantu varga 9

2 Sandracchaya yesam te sandracchayah statantam vilambante atat ntavilambinah, sandracchayas ca statanta vilambinas ca

Or sandracchayas, tatanta s ... meaning the same

the garland of conches which is hanging from the creeper on the top of the hedge

109 ———— [A woman separated from her lover says]

O Cupid! you were first conquered by the God with the crescent moon (on his brow)[1], after that, by the Buddha (the enlightened one) of lofty knowledge, after that, by my dear lover who is away Leaving them aside, you are indeed killing me, a very thin lass, a helpless woman Fie to you, shame upon your manliness, shame upon your splendour, shame upon your bow, shame upon your arrows

110 ———— [A woman, separated from her lover, says]

The sky (is covered) with clouds, the earth (is drenched) with fresh water, the quarters (are illuminated) by lightning, the sky (is abounding) in showers, the woods (are full) of Kutaja flowers, and the rivers are full (to the brim) with the flows of water[2] Say, O cruel rainy season! why are you in vain making such a great display of power for killing me alone, a mere poor miserable bereaved woman, separated from her lover?[3]

1 i e Śiva See the story of the reduction of Madana to ashes by Śiva Kumara sambhava, canto 3

2 Here the gender of the word "adambara" has been confused

3 See Introduction, p xli

111. ———[Description of the lovely lady's face].

The bud[1] has become larger; the leaves[2] are on every side; unsurpassable[3] is the water[4]; bright the disc of the sun[5], similarly, the thorns[6] have for long gone underneath, yet, O lovely damsel! Your face has not been conquered by the lotus by which the bees have been attracted thus[7] who has made every pre-

1. Here the lotus is being campared to a warrior, and all the words used have double meanings, applicable to both the lotus and the warrior Thus, the word "kosa" means bud in the case of the lotus, treasury (dhana-kosa) in case of the warrior, —it implies one puffed up with pride of wealth

2. The word "patra" means the leaves in case of the lotus, and chariot in case of the warrior

3 The words "durga" means unsurpassable in case of the lotus, a fort in case of warrior

4. The word "jala" signifies the water surrounding the lotus, and the water that serves the purpose of a fort

5 The word "mitra mandala" means the disc of the sun in the case of the lotus, and the circle of friends in that of the warrior The word "ujjvala" means 'bright' in the first case and 'prosperous' in the second.

6 The word "kantaka" means thorns that are under the flower in the case of the lotus and petty enemies that have been crushed in that of the warrior.

7. The word "akrsta silimukha" means the lotus by which the bees have been attracted, and the warrior by whom the bow has been strung

paration[1] and who is desirous of victory[2]—that is wonder [3]

112 ———— [The eye]

O Lord of men! this glance of yours, as lovely as a fresh blue lotus, enhances the good fortune of your friends wholly dependent on you and is the cause of the defeat of the enemies and the love of ladies

113 VIJJA [A lady describes her miserable plight to the messenger maiden]

When the tie of love has come to be rent assunder, when the heart's high esteem has disappeared,[4] when a friendly relation (between us) has ceased, when he passes before me like an (ordinary) individual I do not know the reason why, my dear friend! my heart is not being rent to a hundred pieces thinking about those very same past days, spent in that way [6]

114 * * * * *

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1 In the case of the warrior the words ' racanam krtva means 'by arranging his troops

2 Applies to both the lotus who wants to conquer the face, and the warrior who wants to conquer his enemies

3 The sum and substance is that though the lotus is like the warrior ready in all ways to conquer its enemy, viz — the face yet does not —the face is more beautiful

4 i e when they have ceased to respect each other

5 i e the lovers have become supremely indifferent to each other

6 i e happily before this estrangement

115. ——— [Message of a lady seperated from her lover].

O friend of my heart ! this is my petition to you, you should spend some days in that very place.[1] (For) at present this place is unfit to live in, the beams of even the moon are scorching us

116 • • • •

• • • •

117. ——— [Love-making].

When raising her face by pulling her hair, a lover kisses (his lady-love) by force, may the scarcely audible angry mutterings of the indignant lady triumph.

118 ——— [Fate].

cessant fall of the end of the rod of adversity[1],—the crooked Providence is whirling it on and on. We do not know what it will do here[2].

120 ——— [Fate].

O dull-witted Providence! desist from this vain attempt and arduous perseverance for fulfilling your desire for seeing great men lose patience in time of adversity. The chief mountain-ranges, or the oceans, that have not deviated from their positions even at the time of the dissolution of the world, are not mean.[3]

121. ——— [The songs of rice-husking damsels].

Splendid are the songs of rice-husking,[4] which are mixed with the jingling of bangles striking against one another in the sprout-like arms, beautiful on account of graceful movements, shining and moving *because of (the movement of) pestles,* and which are

1 Literally, 'revolving by the contact of the succession of the falls of the end ...'

2 Here Providence is compared to a potter, the *human heart to lump of clay, the cares which it has to bear to* the potter's wheel and the misfortunes which it has to undergo to the potter's rod which makes the wheel revolve.

3 The construction as follows :—Kula śikhariṇaḥ jalaśayo vā na Kalpāpāya vyapetā nija kramāḥ naite kṣudrāḥ.

4 Kalama = a kind of rice. Kandani—pestle, so the compound kalama kandani gītayaḥ literally means 'songs about rice and pestles'.

accompanied by deep notes, faltering in the breasts, heaving violently from the emission of inarticulate exclamations

122 ——[Addressed to a Campaka tree]

O Campaka tree! you have been planted by some one in a garden near (the houses) of wicked wretches of a bad village, where, through their greed, enhanced by the full grown fresh greens[1] (you have been now reduced to such a state) that your twigs are fit for the repair of broken fences (only)

123 ——[A tree]

Having found you giving a good shade, bowing down with the weight of fruits, and imparting profound peace to all, we have come here leaving off the tract But if your inside be extremely terrible by reason of the burning poison emitted from the shining mouths of the rows of snakes, moving inside (your) hollow, then you are (indeed) blessed!

124 ——[The sun rise]

The bees, with their bodies dyed reddish yellow by the pollens of blossomed red lotuses, are humming sweetly in the tanks adjoining the houses The yonder sun disc, kissing the Udaya mountain, and having

1 i e these are planted under the Campaka tree and in order that they may have more air and sunshine the foliage of the Campaka tree has been purposely cut off

the splendour of the petals of the newly blossomed bandhujiva flower[1], is shining brightly.

125 ———[The rainy season]

Having seen (me), a poor damsel, plunged in the ocean of grief for separation from the lover, let the energetic clouds, heavy with the weight of fresh water, rumble on, let the winds variegated by (i e mixed with) the pollens of Kadamba flowers, blow on, let the peacocks dance (But) O lightning! though we both are women, you, too, heartless as you are, are flashing!

126 ———[The rainy season]

During the rainy season the rainbow is clearly perceived as the heart of a young woman, not lasting, variegated in colour, stringless, ever curved and rare[2]

127 ———[The rainy season]

The quarters are dusky with dark clouds, black like

1 A kind of red flower which opens at mid day and withers away the next day at sun rise

2 These adjectives apply both to the rainbow and the heart of a young woman Thus —

	Rainbow	*Young woman*
Asthira—	Not lasting	fickle
Aneka raga—	having many colours	having passion for many
Guna rahita—	having no string	having no laudable qualities
Nitya vakra—	ever curved	ever crooked
Dusprapya—	rare	difficult to be won

the smoke of dull fire. The earth is green with dense grass with newly sprung-up sprouts Surely, the time beautiful for love making has arrived, the time when those separated from their beloved ones have no other refuge but death.

128 ———[The spring]

The filament in the palāsa-bud—the filament which vies (even) the crescent of the moon (in beauty) —looks like the love god's bow, encased in a red case, sealed with wax

129 ———[A puzzle].

The salty ocean is being rebuked thus by annoyed travellers, who, with their throats and palates dry with thirst, are spitting and vomitting out the water without swallowing it O receptacle of salt! by whom have your nectar-sweet names like "pathodhi jaladhi," etc (all meaning receptacle of water) been given in vain?

130 VIKAṬANITAMBA [Eulogy of the king].

(O King!) your rival army is like a newly-married bride,—though challenged, does not make preparations for fight does not openly display the various divisions, and is not capable of showing off its valour to you[1].

1 Here the words have double meanings applicable to both the rival army and a newly married bride

Thus—	*Enemy*	*Bride*
1st line	though challenged dares not fight	though rebuked does not complain

131. ————

Seeing your Fame kiss the face of Dame Horizon, the jealous sky, full of lustre, amassed dense clouds[1]; (consequently) she herself (i.e. sky), too, was embraced by him (i e. by Fame) warmly [2]

132. ————[A lady in tryst is being accosted]

"Where are you going, O lovely-thighed one! in (this) dark night"? "There, where the lord of my life, my heart's darling, resides" "My young lady, you are unaccompanied, say, why are you not afraid?" "Surely, Cupid with feathered arrows is my companion"

133. ————[*The bride-groom is accosted by a personal friend of the bride*].

Young, slender and tender as she is, do not have

2nd line	does not dare to display openly the various divisions of the army, such as foot soldiers, horse soldiers, etc	does not dress and adorn herself in public or practise coquetry,
3rd. line	is not able to show off its valour	is not able to lord it over her husband

1. In order to hide the face of her rival Lady Horizon and draw the attention of Fame to herself

2 Note the pun here The compound 'prthu-payodharodgama" may also mean that Lady Sky, jealous of her rival Horizon, is trying to attract her Lover, Fame, by exhibiting the beauty of her bust and is thereby successful in getting the warm embrace of Fame

any fear, for does it ever happen that a bud breaks down under the weight of a bee? Therefore, she should be pressed relentlessly by you in secret The sugar-cane does not yield up its entire juice if pressed slightly

134. ———[Addressed to an indignant woman]

Without considering the consequence of love, ignoring your friends why have you, without any cause, become angry with your sincere lover You have brought (upon yourself), with your own hands, these charcoals, the flames of which are burning glowingly in the fire of separation So, now stop crying in the wilderness

135 ———[Description of the heroine].

Who is here like another river of beauty,—where blue lotuses are floating together with the moon[1], whence the broad temples of an elephant are coming out[2], where there are other trunks of plantain trees and stalks of lotuses[3]?

1 i e the blue lotuses are floating together with the reflection of the moon The lotuses represent the eyes and the moon represents the face

2 i e the breasts are huge like the temples of an elephant

3 i e the trunks of plantain trees represent the thighs the lotus stalks the arms The river represents the young lady

14 ROHA [The messenger-maiden tries to pacify the offended lady who has quarrelled with her lover]

He, without whom you cannot live, should be conciliated, even though the fault be on his side Even when the fire burns a city, say, to whom is it not dear?

15 SASIPRABHA [A lady, blamed of excessive forbearance towards her guilty lover, replies to the messenger-maiden]

I dance to the tunes my lover plays, fickle though his love may be Though the tree is immovable by nature, the creeper twines around it

16 VADDHAVAHI [A friend consoles the lady, separated from her lover]

O you, whose husband is away, take heart These are not the clouds of the newly arrived rainy seasons, but only the cliffs of the Vindhya mountain blackened by the soot of the forest fires during the summer

APPENDICES

APPENDIX I

SUBJECTS TREATED BY THE SANSKRIT POETESSES

I Deity

Siva		2
Krsna		1
Hari		1
Sarasvati		1
Suminaksi		12
Avalokitesvara		[illegible]
		2[illegible]

II Human beings

King	Eulogy of the King	7
	King's enemies	1
	King's weapon — Bhusandi	2
	Sword	1
	King's War	1
	Wife of the enemy of the King	1
Poet		1
Poetess		1
Greedy man		1
Miser		1
Crook		1
Leper		1
		19

III Beauty of features

General	(Male)	1
General	(Female)	2
After bath		1
Hair		1
Eyebrows		1
Eyes		1
Side glance		1

Glance	(Male)	1
Caste-mark		1
Nose		1
Lips		1
Throat		1
Face		2
Arms	...	1
Bust		1
Waist		1
Feet		1
Nails on Toes		1
		20

IV Love

Modes	A lady separated from her lover	3
	A man separated from his sweetheart	1
	Message sent to the lover by the lady (Letter)	2
	,, , through duti	2
	The lady describes her miserable plight to the duti	1
	Discourse between lady and duti	1
	Discourse between two lovers	4
	An indignant woman's remonstration with her lover	2
	A personal friend's remonstration with an indignant woman	2
	A lady pleads with her indignant lover (Male)	1
	The lady pleads with her lover	1
	The lover declares love for his lady	1
	Surata keli	6
Types	Bride	1
	Rustic Woman	1
	Lady in tryst	1
	Unchaste woman	7
		37

V *Animals, birds and insects*

Lion	1
Horse	1
Crow	1
Bee	1
	4

VI *Nature*

Dawn	1
Sun	1
Sun rise	1
Sun set	1
Morning breeze	1
Moon rise	1
Moon lit Night	1
Stars	1
Cloud	1
	9

VII *Seasons*

Summer	1
Summer-day	1
Summer winds	1
Rainy season	4
Spring	[illegible]
	10

VIII *Trees and flowers*

Ketaki	1
Campaka	1
Tree	1
Nimba	1
	4

IX. Things

Incense	1
Lamp	1
Milk	1
Ocean	1
	4

X. Philosophical

Human destiny	[illegible]

XI. Religious

Religious discourse

XII. Miscellaneous

Kalpa taru	1
Songs of rice husking	1
	2

APPENDIX II

SUBJECTS TREATED BY THE PRAKRIT POETESSES

I Love

Mood-types	One whose husband is docile (svādhina-patika) ---	1
	One whose husband is away (prosita bhatrka)	1
	One whose husband is guilty (khandita)	1
	One who has quarrelled with her husband (kalahāntarita)	2
	One who is separated from her husband (virahotkanthita)	2
	Unchaste woman	1
	Forward woman	1
	Docile wife	1
	Messenger maiden remonstrates with the cruel lover	1
	Messenger maiden defines a ladies' man	1
	Lover, separated from his sweetheart	1
	Happy reunion	2
		15

II Trees

The banyan tree	1

3 VIKATANITAMBA

PRAKRIT POETESSES

APPENDIX V

INDEX OF THE KAVYAS ARRANGED ALPHABETICALLY UNDER EACH POETESS

1 DEVAKUMARIKA

Vaidyanatha prasada prasasti (Historical poem)

2 GANGADEVI

Madhura vijaya or *Vira kamparaya carita* (Historical poem)

3 LAKSMI RAJÑI

Santana Gopala kavya (Pauranic poem)

4 MADHURAVANI

Ramayana kavya (Epic poem)

5 RAMABHADRAMBA

Raghunathabhyudaya (Historical poem)

6 TIRUMALAMBA

Varadâmbika parinaya (Campu)

APPENDIX VI

ALPHABETICAL INDEX OF THE WORKS OF MODERN POETESSES, ARRANGED ALPHABETICALLY UNDER EACH POETESS

1 ANASUYA KAMALABAI BAPAT

Sridatta pañcāmrta

2 BALAMBIKA

i *Subodha-Rama carita*
ii *Ārya Ramayana*
iii *Guna Kadamba*
iv *Devi traya trimśan-mala*

3 HANUMAMBA, VENNELAKAMTI

i *Brahmananda Sarasvati paduka-pujana*
ii *Samkara Bhagavat-pada-sahasra namavali*
iii *Datta-puja-gita Kadamba*

4 JNANASUNDARI

Halasya campu kavya

5 KAMAKSI

Rama carita

6 MANDHAYAM DHATI ALAMELAMMA

Buddha caritamrta

7 RADHAPRIYA, Joint Author

Radha Govinda sarad rasa

8 LAKSMIBAI

Laksmisvara campu-kavya

9 SINDHU BHARAJINI

Campu Bhagavata

10 SUNAMANI DEVI

Kārakavṛtta

11 SUNDARAVALLI

Rāmāyaṇa campū-kāvya

12 TRIVENI

i. *Bhṛṅga sandeśa*
ii. *Lakṣmī sahasra*
iii. *Raṅgābhyudaya*
iv. *Raṅganātha sahasra*
v. *Raṅgarāṭ-samudaya*
vi. *Sampatkumāra-vijaya*
vii. *Śuka sandeśa*
viii. *Tattva-mudrā-bhadrodaya*

APPENDIX VIII

LIST OF ABBREVIATIONS

AmarK.	Amara-kośa
AmarKU.	Amara-kośodghāṭana
AISPBMS	Alphabetical Index to the Sanskrit Printed Books and Manuscripts.
AK.	Alamkāra-kaustubha
ĀL.	Ānanda-laharī
Alt	Alternative.
AM.	Alamkāra-muktāvalī
AgniP	Agni-purāna.
AS.	Alamkāra-sutra
ASR.	Alamkāra-sarvasva
Ast	Astādhyāyī of Pānini
ĀsvGS.	Āsvalāyana-gṛhya-sutra
AVM.	Abhidhā-vṛtti-mātṛkā.

B

BhāgP	Bhāgavata-purāna.
BhP.	Bhavisya-purāna
BhojaP	Bhoja prabandha.
Bodhic.	Bodhicaryāvatāra
BrhUpan.	Bṛhad-āranyaka Upaniṣad.

C

ChandM.	Chandomañjarī
cp.	Compare
CS.	Cāṭu-sloka.

D

DeśīNM	Desī-nāma-mālā.
DL	Dhvany-āloka.

DNM. Dhanañjaya-nāma-mālā
DR Daśa-rūpa

F

f. Folio
f. n. Foot-note.

G

GāthSS. Gāthā-sapta-śatī.
GauḍV. Gauḍa-vaha.
GOS. Gaekwad's Oriental Series

H

HarV. Hari-vaṃśa.
Hist. of Ind. Lit. History of Indian literature.

I

Introd. Introduction

K

KA. Kāvyālaṃkāra.
KAS. Kāvyālaṃkāra-śekhara
KAS. Kāvyālaṃkāra-sūtra.
KalP. Kalki-purāṇa.
KāmaS. Kāma-sūtra
KarMañ. Karpūra-mañjarī.
KD. Kāvya-darpaṇa.
KM. Kāvya-mīmāṃsā.
KP. Kāvya-prakāśa.
KS. of Hemacandra Kāvyānuśāsana of Hemacandra.
KS. or KVS. of Vāgbhaṭa Kāvyānuśāsana of Vāgbhaṭa.

KumārPC. Kumārapāla-carita.
KūrP. Kurma-purāna.
KVS. SeeKS
KVS. Kavīndra-vacana-samuccaya.

I.

IOLC. India Office Library Catalogue

L

l Line
LalVis Lalita-vistara.

M

M. Metre.
MS Manuscript
MahBh. Mahābhārata
MahVyut. Mahā-vyutpatti
MatP Matsya-purāna
MegD Megha-duta.
MeruT Meru-tantra

N

NāDKS. Nāya-dhamma kahā-sutta
no. Number.
NSP Nirnaya sāgara press

P.

p. Page
PrāDĀ. Prākrta-dhātv-ādeśa
PāiLNM. Pāiya-lacchī-nāma-mālā.
PR. Padya-racanā.
PrākPain. Prākrta-paingala.
PrāPrak. Prākrta-prakāśa.
PrāSah. Prākṛta-sahasra.
PrāSRM. Prākrta-sukta-ratna-mālā.

SubhMA Subhāṣita muktāvali
SupaC Supāsanāha cariya
SurC Surasundari carita
SVV Sāhitya vyāpāra vicāra

T

ThG Therīgāthā

V

v Verse
v.r. Variant reading
Var Vararuci
VamP Vāmana purāṇa
Vik Vikramorvaśīya
VisnuP Viṣṇu purāṇa
VJ Vakrokti jīvita
VrttRat Vṛtta ratnākara
VV Vyakti viveka

Alamkāra-sarvasva-vyākhyā by Samudrabandha *See Alamkāra-sūtra by* Rājānaka Ruyyaka · *Alamkara-sarvasva* by Mankhuka °*vyākhyā* by S.

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Ānandavardhana. *Dhvany-āloka*

Anthology *See Kosa-kāvya*

Ārohaka Bhagadatta Jalhana, *comp*:—
Sukti-muktāvalī
Sūkti-muktāvalī-samgraha.

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Bālāmmāl, V. *See* Bālāmbikā.

Ballāla. *Bhoja-prabandha*

Bhagadatta Jalhana. *See* Ārohaka Bhagadatta Jalhana.

Bhāmaha *Kāvyālamkāra.*

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Bhandarkar, R. G. *See* Rāmakrsna Gopāla Bhāndārakara.

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—*See* Mahabharata. B.Ly.N.
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Drama *Karpuramanjari*
Vikramorvasiya
Durgaprasada Dviveda *Sahitya darpanacchaya* See *Sahitya darpana* by Visvanatha Kaviraja *°chaya* by D D
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Pauma-caria
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According to some editors, Ānanda-lahari comprises only the first 41 *verses of the Saundarya-lahari According to others, the Ānada-lahari and the Saundarya lahari are identical.*

Stotras (MS) Stotra-samgrahah, MSS B 39 and and B 68. *Nepalese character*. Royal Asiatic Society of Bengal, Hodgson Collection *See Alphabetical* index to the Sanskrit Printed Books and Manuscripts of the Asiatic Society of Bengal

Stotras (MS) Tibetan translation of the Avalokitesvara-stotra of Candrakānta Bhiksunī, by Bhiksu Candrasrī *Tibetan character See Catalogue* du Fonds Tibetain, Part 3, MS 43 and 46

Stotras [Stotra-samgraha] (MS.) Vidyāvati stutih MS. No 28 M51, Part II *Grantha character See Catalogue* of Sanskrit Manuscripts in the Adyar Library

Subhasita haravali [MS] compiled by Hari Kavi Subhasita haravali MS no 92 of 1883 84 Bhandarkar's Reports Ioll V 1 [10] 7 B 1 5 [12], C 142 Other systems of numbering also found 28 × 12 cm ll 911 MS written in more than one hand numbering of vv irregular *Imperfect*

Subhasita ratna bhandagara compiled by Kasinatha Pandurang Parab Sri Subhasita ratna bhandagaram 4th ed rev Bombay Nirnaya sagara press, 1905

Subhasita sara samuccaya (MS) Subhasita sara samuccayah MS no 10566 15—c 7, Royal Asiatic Society of Bengal See *Catalogue* of Sanskrit Manuscripts at the Asiatic Society of Bengal, compiled by Mm Haraprasad Shastri

Subhasitavali by Vallabhadeva The Subhasitavali of Vallabhadeva Ed by Peter Peterson and Pandit Durgaprasada, son of Pandit Vrajalala Bombay Education Society press 1886

——MS Aufrecht Collection, no 59 *For description see Keith's Catalogue* Vol II, p 1105

Subodha Rama carita by Balambika Subodha Ramacaritam Madras Law Printing House, 1916

Subodhini by Jayakrsna See *Siddhanta kaumudi* by Bhattoji Diksita S by J

Sudha sagara by Bhimasena Diksita See *Kavya prakasa* by Mammata S by B D

Sukti muktavali by Bhagadatta Jalhana (MS) See *Reports* of R G Bhandarkar 1884 87, pp LIII and MS no 370 of 1884 87

Sukti muktavali by Bhagadatta Jalhana The Sukti

muktāvalī *of Bhagadatta Jalhana. Ed with an* introduction in Sanskrit by Embar Krisnamācārya. Baroda, Oriental Institute, 1938

Sukti-muktavalī-samgraha (MS.), compiled by Ārohaka Bhagadatta Jalhana MS no 370 of 1884-85 Foll. 2-42, 44-61, 63-148, 150, 63, imperfect, 21½ × 10 cm, 11 8 See *Report (Third)* of R G Bhandarkar

Sūkti-sāgara [compiled] Foll 100, 28 × 12 cm. M. 9—11 Jagaccandra Smrtitirtha Collection, Calcutta, MS no. 3

Sukti-sundara (MS). Bhau Dāji's Collection, no 1237. Bombay Branch of the Royal Asiatic Society

Sundaravalli, *daughter of Nrsimha Āyengar. Rāmayana-campu-kāvya*

Supasanaha-caria by Laksmana Ganin Supāsanāha-caria [Supāsanāha-carita]...Ed. by Pandita Haragovinda Dāsa Setha. Benares, 1918-19.

Surasundarī caria by Dhanesvara, *disciple of Jinesvara Suri and Buddhisāgara Suri* Surasundarī-caria [Surasundarī-carita]..ed with notes by Munirāj Srī Rāja Vijayji Jaina-vividha-sāhitya-sastra-mālā, no. 1, Benares, 1916

Surasundari-carita. See Surasundari-caria

Tantra. *Meru-tantra.*

Tattva-bodhini by Jñānendra Sarasvatī See *Siddhānta-kaumudi* by Bhattoji Diksita *T* by J. S.

Therī-gāthā. Psalms of the Early Buddhists Psalms of the Sisters by Mrs. Rhys Davids. London, Oxford University press (Publ for the Pali Text Society)

—Therī-gāthā or Pourings in verse of the Buddhist Bhikkunis ..Ed. by N. K. Bhagwat. Bombay University Publications (Devanāgarī—Pāli Texts Series, no. 4). Bombay, Karnatak printing press, 1937.

Tirumalāmbā. *Varadāmbikā-pariṇaya-campū.*

Vāgbhaṭa. *Alamkāra-tilaka. See Kāvyānuśāsana* by Vāgbhaṭa : *A.* by the same.

Vaidyanātha-prāsāda-praśasti by Devakumārikā. *For bibliographical reference, see Sanskrit Poetesses,* Part B, vol. III of this series.

Vākpati. *Gauḍa-vaha.*

Vakrokti-jīvita by Kuntala, *Rājanaka.* The Vakroktijīvita ..chaps. I and II. Ed. by Sushil Kumar De. Calcutta Oriental Series, no. 8 Calcutta, Calcutta Oriental press, 1923

Vallabhadeva. *Subhaṣitāvalī.*

Vāmana-purāṇa. Vāmana-purāṇam...Srīyukta Pañcānana Tarkaratna sampādita. Calcutta, Vaṅgavāsī press, 1314 (1907-8)

Vamśīdhara. *Prākṛta-paiṅgala-ṭīkā. See Prākṛta-paiṅgala* : *ṭīkā* by V.

Varadāmbikā-pariṇaya-campū [also called Ambikā-pariṇaya-campū] by Tirumalāmbā. *See Ambikā-pariṇaya-campū* by T.

Vararuci. *Prākṛta-prakāśa.*

Vasudeva. *Karpūramañjarī-ṭīkā. See Karpūramañjarī* by Rājaśekhara : *ṭīkā* by V.

Vātsyāyana. *Kāma-sūtra.*

Veṇīdatta, *son of Jagajjīvana, grandson of Nīlakanṭha. Padya-veṇī* (MS).

Vikramorvaśīya by Kālidāsa: *Prakāśikā* by Raṅganātha. Vikramorvaśīyam ....Vāsudeva-Śarmaṇā

samskrtam 6th ed Bombay Nirnaya sagara press 1925

Vimala Suri *Pauma caria*

Visvanatha Pancanana *Prakrta Paingala tika* See *Prakrta paingala* °*tika* by V P

Visnu purana Visnu puranam Sriyukta Pancanana Tarkaratna sampadita 2nd ed Calcutta Vanga vasi press 1331 (1924 25)

Visvanatha Devavarman *Rukmini parinaya*

Visvanatha Devavarman and Radhapriya *Radha Govinda sarad rasa*

Visvanatha Kaviraja *Sahitya darpana*

Visvesvara *Alamkara kaustubha vyakhya* See *Alamkara kaustubha* by Visvesvara vyakhya by the same

Visvesvara Pandeya Parvatiya *Alamkara kaustubha* —*Alamkara muktavali*

Vrtta ratnakara by Bhatta Kedara °*tika* by Narayana Bhatta The Vrtta Ratnakara by Bhatta Kedara With a commentary of Bhatta Narayana Bhatta Ed By Vaidynatha Sastri Varakale Kasi Sanskrit series (Haridas Sanskrit Grantha mala) no 55 Benares Vidya Vilas press 1927

Vrtta ratnakara tika by Narayana Bhatta See *Vrtta ratnakara* by Bhatta Kedara °*tika* by N B

Vyakti viveka by Rajanaka Mahimabhatta °*tika* by Rajanaka Ruyyaka Vyaktivivека of Rajanaka Mahimabhatta and its commentary of Rajanaka Ruyyaka Ed by T Ganapati Sastrin Trivandrum 1909

Vyakti viveka tika by Rajanaka Ruyyaka See *Vyakti viveka* by Rajanaka Mahimabhatta °*tika* by R P

Yādavendra. *Prākṛta-paiṅgala-ṭīkā.* See *Prākṛta-paiṅgala*: °*ṭīkā* by Y.

Yaśodhara. *Kāma-sūtra-ṭīkā.* See *Kāma-sūtra* by Vātsyāyana: °*ṭīkā* by Y.

APPENDIX X.

GENERAL INDEX

Corrections

For	read	Page	Line
33	32	XLV	11
सोमनो	सोमनि	LVII	20
व वा	य वा	XLVI	26
कवय स्तो°	कवयस्ति°	LVIII	25
अर्वांच	अर्वाञ्चो	"	26
धरत्यामद	धरत्या	"	27
Vol 4	Vol 6	"	29
Queen of Tanjore	of the court of Vijayanagara	LIX	11
to	delete	LXX	21
treaties	treatises	"	23
वह्निणोल	वह्निणोए	LXXIII	21
धिज्ञाल	धिज्ञाए	"	"
Petiously	piteously	LXXX	13
Voilent	violent	LXXXIX	10
Accumen	acumen	XCII	8
यज्ञो	यज्ञोम्	13	10
°बुलाम	बुगलाम°	46	6
89, 90, 91, etc	88, 89, 90, etc.	40	6f
32	31	42	6
33	32	55	13

Bee…1	Bee 2	125	6
4	5	"	7
Nimba	delete	"	30
4	3	"	31
126 अद्विरयं			
कलधौत गिरि॰	delete	128	16
139 सुरभित सकल॰	delete	131	11
Lines 22-23	delete	136	22 23
139 सुरभित सकल वनान्ते 59	139 अपसर मधुकर 59	138	last line
attributed to Śamkara Ācārya	delete	150	32
Venīdatta, etc	delete	195	20

Additions

Add	after	Page	Line
कृष्ण (74)	Rasavatī Priyamvada	33	
(candra-bindu)	The use of	62	18
पर	स्व	64	12
139 अपसर मधुकर 60	138 अन्यासु तावद् 59	128	11
46 लिखति न॰ 20	यामीत्य॰	134	

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• • • In a word we have got a scholarly and

Bee · 1	Bee 2	125	6
4	5	„	7
Nimba	delete	„	30
4	3	„	31
126 अच्छिरय			
कलधौत-गिरि॰	delete	128	16
139 सुरभित सकल॰	delete	131	11
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